

THE
TRANSLATED
POETIC
BY
EDDA
LEE M. HOLLANDER



THE POETIC EDDA



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Translated with an Introduction
and Explanatory Notes

BY

LEE M. HOLLANDER

SECOND EDITION, REVISED



UNIVERSITY OF TEXAS PRESS, AUSTIN

International Standard Book Number 0-292-76499-5

Library of Congress Catalog Card Number 61-10045

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Printed in the United States of America

Sixth paperback printing, 1996

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Ⓢ The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48–1984.

This book is published with the assistance of a grant from the University Research Institute of the University of Texas.

To the Memory of My Mother

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General Introduction

What the *Vedas* are for India, and the Homeric poems for the Greek world, that the *Edda* signifies for the Teutonic race, it is a repository, in poetic form, of their mythology and much of their heroic lore, bodying forth both the ethical views and the cultural life of the North during late heathen and early Christian times.

Due to their geographical position, it was the fate of the Scandinavian tribes to succumb later than their southern and western neighbors to the revolutionary influence of the new world religion, Christianity. Before its establishment, they were able to bring to a highly characteristic fruition a civilization stimulated occasionally, during the centuries preceding, but not overborne by impulses from the more Romanized countries of Europe. Owing to the prevailing use of wood for structural purposes and ornamentation, little that is notable was accomplished and still less has come down to us from that period, though a definite style had been evolved in wood-carving, shipbuilding and bronze work, and admirable examples of these have indeed been unearthed. But the surging life of the Viking Age—restless, intrepid, masculine as few have been in the world's history—found magnificent expression in a literature which may take its place honorably beside other national literatures.

For the preservation of these treasures in written form we are, to be sure, indebted to Christianity; it was the missionary who brought with him to Scandinavia the art of writing on parchment with connected letters. The Runic alphabet was unsuited for that task.

But just as fire and sword wrought more conversions in the Merovingian kingdom, in Germany, and in England, than did peaceful, missionary activity so too in the North; and little would have been heard of sagas, Eddic lays, and skaldic poetry had it not been for the fortunate existence of the political refuge of remote Iceland.

Founded toward the end of the heathen period (ca 870) by Norwegian nobles and yeomen who fled their native land when King Harald Fairhair sought to impose on them his sovereignty and to levy tribute, this colony long preserved and fostered the cultural traditions which connected it with the Scandinavian soil. Indeed, for several centuries it remained an oligarchy of families intensely proud of their ancestry and jealous of their cultural heritage. Even when Christianity was finally introduced and adopted as the

state religion by legislative decision (1000 A.D.), there was no sudden break, as was more generally the case elsewhere. This was partly because of the absence of religious fanaticism, partly because of the isolation of the country, which rendered impracticable for a long time any stricter enforcement of Church discipline in matters of faith and of living.

The art of writing, which came in with the new religion, was enthusiastically cultivated for the committing to parchment of the lays, the laws, and the lore of olden times, especially of the heroic and romantic past immediately preceding and following the settlement of the island. Even after Christianity got to be firmly established, by and by, wealthy freeholders and clerics of leisure devoted themselves to accumulating and combining into "sagas," the traditions of heathen times which had been current orally, and to collecting the lays about the gods and heroes which were still remembered—indeed, they would compose new ones in imitation of them. Thus, gradually came into being huge codices which were reckoned among the most cherished possessions of Icelandic families. By about 1200 the Danish historian, Saxo Grammaticus, already speaks in praise of the unflagging zeal of the Icelanders in this matter.

The greatest name in this early Icelandic Renaissance (as it has been called) is that of Snorri Sturluson (1178–1241), the powerful chieftain and great scholar, to whom we owe the *Hermiskringla* or *The History of the Norwegian Kings*, and the *Snorra Edda*—about which more later—but he stands by no means alone. And thanks also to the fact that the language had undergone hardly a change during the Middle Ages, this antiquarian activity was continued uninterruptedly down into the fifteenth and sixteenth centuries, when it was met and reinforced by the Nordic Renaissance with its romantic interest in the past.

In the meantime the erstwhile independent island had passed into the sovereignty of Norway and, with that country, into that of Denmark, then at the zenith of its power. In the search for the origins of Danish greatness it was soon understood that a knowledge of the earlier history of Scandinavia depended altogether on the information contained in the Icelandic manuscripts. In the preface to Saxo's *Historia Danica*, edited by the Danish humanist Christiern Pedersen in the beginning of the sixteenth century, antiquarians found stated in so many words that to a large extent his work is based on Icelandic sources, at least for the earliest times. To make these sources more accessible, toward the end of the sixteenth century, the learned

Norwegian, Peder Claussøn, translated the *Hermiskringla*,¹ which, with the kings of Norway in the foreground, tells of Scandinavian history from the earliest times down to the end of the twelfth century.

Since it was well known that many valuable manuscripts still existed in Iceland, collectors hastened to gather them although the Icelandic freeholders "brooded over them like the dragon on his gold," as one contemporary remarked. As extreme good fortune would have it, the Danish kings then ruling, especially Fredric III, were liberal and intelligent monarchs who did much to further literature and science. The latter king expressly enjoined his bishop in Iceland, Brynjólfur² Sveinsson, a noted antiquarian, to gather for the Royal Library, then founded, all manuscripts he could lay hold of. As a result, this collection now houses the greatest manuscript treasures of Northern antiquity. And the foundations of other great manuscript collections, such as those of the Royal Library of Sweden and the libraries of the Universities of Copenhagen and Uppsala, were laid at about the same time.

This collecting zeal of the sixteenth and seventeenth centuries may almost be called providential. It preserved from destruction the treasures, which the Age of Enlightenment and Utilitarianism following was to look upon as relics of barbarian antecedents best forgotten, until Romanticism again invested the dim past of Germanic antiquity with glamor.

At the height of this generous interest in the past a learned Icelander, Arngrímur Jónsson, sent the manuscript of what is now known as *Snorra Edda* or *The Prose Edda* (now called *Codex Wormianus*), to his Danish friend Ole Worm. Knowledge of this famous work of Snorri's had, it seemed, virtually disappeared in Iceland. Its author was at first supposed to be that fabled father of Icelandic historiography, Sæmundr Sigfússon (1056-1133), of whose learning the most exaggerated notions were then current. A closer study of sources gradually undermined this view in favor of Snorri; and his authorship became a certainty with the finding of the *Codex Upsaliensis* of the *Snorra Edda* which is prefaced by the remark that it was compiled by Snorri.

To all intents and purposes this *Edda* of Snorri's is a textbook—one of the most original and entertaining ever written. In it is set forth in dialogue form the substance and technique (as we should say) of skaldship, brought

¹ An abridged translation of *Hermiskringla* had been made even earlier by the Norwegian, Mattus Störssøn (ca. 1560).

² For pronunciation and the value of diacritic marks see p. 324.

conveniently together for the benefit of those aspiring to the practice of the art. The first part, called "Gylfaginning" or "The Duping of Gylfi," furnishes a survey of Northern mythology and cosmogony, the second, called "Skaldskaparmál" or "The Language of Skaldship," deals with the subject of "kennings,"³ whose origin is explained by quotations from skaldic poems and other lore; the third, called "Háttatal" or "The Enumeration of *bættir* (metres)," contains Snorri's encomiastic poem, in 102 stanzas, on King Hákon and Duke Skúli, exemplifying as many metres employed in skaldship and giving explanations of the technical aspects of the skaldic art.⁴

Among the scholars eagerly scanning this precious find the conviction soon made itself felt that the material in it was not original with Snorri. they saw that much of the first two books was on the face of it a group of synopses from older poetic sources which, in their turn, investigators ascribed to Sæmundr. Hence when that lucky manuscript hunter, Bishop Brynjólfur, discovered (about 1643) the unique and priceless codex containing what we now call *The Poetic Edda*, it was but natural that he should conclude this to be "The Edda of Sæmundr," whose existence had already been inferred theoretically. And this conclusion was unhesitatingly subscribed to by all, down to modern times. The fact is, though, that the connection of Sæmundr with *The Poetic Edda* has no documentary evidence whatever. Moreover, it is inherently improbable.

But, since the great bulk of poems which we have come to regard as "Eddic" is handed down precisely in this manuscript, and since we lack any other collective title, the name of *Edda*, which properly belongs to Snorri's work, has been retained for all similar works. We know with a fair degree of certainty that Snorri himself named his handbook of poetics "Edda"; but as to the meaning of this word we are dependent on conjecture.

Quite early, the name was taken to be identical with that of Edda, who was progenitress of the race of thralls according to "The Lay of Ríg," and whose name means "great-grandmother." This identification was adopted by the great Jakob Grimm who, with his brother Wilhelm, was one of the first to undertake a scientific edition of part of the collection. In the taste of Romanticism he poetically interpreted the title as the ancestral mother of mankind sitting in the circle of her children, instructing them in the lore and learning of the hoary past. However, as it happens, Snorri did not, in all likelihood, know "The Lay of Ríg", nor does this fanciful interpretation

³ See pp. xxxi-xxxii.

⁴ For a fuller account of this see the author's *The Skalds* (Princeton, New Jersey: Princeton University Press, 1947).

agree at all with the prosy manner in which the Icelanders were accustomed to name their manuscripts, or—for that matter—with the purpose and nature of Snorri's work. It is altogether untenable.

Another explanation was propounded early in the eighteenth century by the Icelandic scholar, Árni Magnússon, and has been accepted by many. According to him, *Edda* means "poetics" a title which (from a modern point of view) would seem eminently fitting for Snorri's work. Later scholars, who have provided a more solid philological underpinning for this theory than Árni was able to, also point out that the simplex *ōðr*, from which *Edda* may be derived, signifies "reason," "soul" and hence "soulful utterance," "poem," agrees excellently, etymologically and semantically, with the related Latin *vates* and the Old Irish *faith*, "seer," "poet." Nevertheless, this explanation does not quite satisfy, for the word "*Edda*" in the meaning "poetics" is nowhere attested before the middle of the fourteenth century.

The simplest theory, agreeing best with the matter-of-fact Icelandic style of naming their writings, is the proposal of the Icelandic English scholar, Eirík Magnússon. He reminded us that *Edda* may mean "the Book of Oddi." This was the name of the renowned and historic parsonage in southwest Iceland which under that remarkable mind, Sæmundr Sigfússon, had become a center of learning whither flocked gifted youths eager for historical or clerical instruction. After his death, in 1133, the estate, continuing to prosper, kept up its tradition for learning under his two sons, and especially under his grandson, the wise and powerful chieftain, Jón Loftsson. It was he who fostered and tutored the three-year old Snorri and under whose roof the boy lived until his nineteenth year. What is more likely than that Oddi with its traditions and associations played a profound role in Snorri's entire development? To be sure, whether Snorri wrote his work there in later years, whether he gave it the title in grateful recognition of the inspiration there received, or whether he wished thus to indicate an indebtedness to manuscript collections of poems owned at Oddi—these are mere surmises.

Magnússon, indeed, believed that Snorri, while in Oddi, had used a manuscript containing about all the lays comprised in the codex found by Bishop Brynjólfur, and from them made the synopses found in the "*Gylfaginning*." In this he was mistaken however, for it seems well-established now that Snorri could have had before him only "*Völuspá*," "*Vafþrúðnismál*," and "*Grímnismál*."

Subsequent finds added a few lays⁶ of Eddic quality to those preserved in

⁶ Baldur's draumar, "Rígsþula," Hyndluljóð, "Svipdagsmál," Grottasöngur.

Brynjólf's codex, which thus remains our chief source for them. This famous manuscript, now known as *Codex Regius No. 2365* of the Royal Library of Denmark, is a small quarto volume consisting of forty-five sheets closely covered with writing.* No distinction is made between prose and poetry, except that the beginning of every lay is marked off by a large colored initial, and every stanza, by a smaller one. The whole is in one firm, legible hand which paleologists agree in assigning to an Icclander of the last half of the thirteenth century. He must have copied it from, it seems, at least two manuscripts for the nature of a number of scribal errors shows that he did not write from memory or from dictation. Paleographic evidence furthermore shows that these postulated manuscripts themselves cannot have been older than the beginning of the thirteenth century, also, that they must have been written by different scribes, for there is a distinct paleographic and orthographic boundary between "Alvíssmál," the last of the mythological lays in *Regius*, and the heroic lays. We know nothing concerning the provenience of this priceless collection, not even where it was preserved when Bishop Brynjólfur found it. As to the date when the lays were first collected, various considerations make it probable that this occurred not earlier than the middle of the thirteenth century.

Next in importance to the *Regius* comes the manuscript *Fragment 748* of the Arnarnagnæan Collection of the Copenhagen University Library, dating from the beginning of the fourteenth century. Among other matters it contains, in a slightly different form and in a divergent order, part of "The Lay of Hárbarth," "Baldr's Dreams" (for which it is the sole source), part of "The Lay of Skírnir," "The Lay of Grímnir," "The Lay of Hymir," and part of "The Lay of Volund." For all the differences between the manuscripts, scholars are unanimous in holding that it derives, ultimately, from the same source as *Regius*. The different ordering of the two collections may be due to the various lays having been handed down on single parchment leaves, which the scribe of *Regius* arranged as he saw fit. He no doubt was the author of the connecting prose links.

The large *Manuscript Codex No. 544* of the Arnarnagnæan Collection, called *Hauksbók* from the fact that most of it was written by the Icelandic judge, Haukr Erlendsson, about the beginning of the fourteenth century is important for Eddic study in that it supplies us with another redaction of "The Prophecy of the Seeress."

For "The Lay of Ríg" we are entirely dependent on the *Codex Wormianus*

* Concerning the eight sheets missing see what is said in "The Great Lacuna."

of the *Snorra Edda* (referred to above) written in the second half of the fourteenth century, where it is found on the last page

The huge *Codex No. 1005 folio* of the Royal Library, known as the *Flateyjarbók* because Brynjólfur Sveinsson obtained it from a farmer on the small island of Flatey, is the source for "The Lay of Hyndla."

"The Lay of Grotti" occurs only in the *Codex Regius* manuscript No. 2367 of the *Snorra Edda*, dating from the beginning of the fourteenth century, where the poem is cited in illustration of a kenning based on the Grotti myth.

There exists also a considerable number of paper manuscripts of the collection, but aside from the fact that some of them contain the undoubtedly genuine "Lay of Svipdag," not found in earlier manuscripts, they are of no importance since they all date from the seventeenth and eighteenth centuries and are essentially derived from the same source as *Regius* if not from that collection itself. To be sure, they bear eloquent testimony to the continued interest of Icelanders in these poems.⁷

The Eddic lays which are found in these manuscripts, utterly diverse though they be in many respects, still have in common three important characteristics which mark them off from the great body of skaldic poetry: their matter is the mythology, the ethical conceptions, and the heroic lore of the ancient North; they are all composed in a comparatively simple style, and in the simplest measures; and, like the later folk songs and ballads, they are anonymous and objective, never betraying the feelings or attitudes of their authors. This unity in apparent diversity was no doubt felt by the unknown collector who gathered together all the lays and poetical fragments which lived in his memory or were already committed to writing.

A well thought-out plan is evident in the ordering of the whole. In the first place, the mythic and didactic lays are held apart from the heroic, and those of each group disposed in a sensible order.

The opening chord is struck by the majestic "Prophecy of the Seeress," as the most complete bodying forth of the Old Norse conceptions of the world, its origin and its future. There follow three poems, in the main didactic, dealing chiefly with the wisdom of the supreme god, Óðin (the lays of Hár, of Vafthrúthnir, of Grímnir); then one about the ancient fertility god, Frey ("The Lay of Skírnir"); five in which Þór plays the predominant, or at least a prominent, part (the lays of Hárbarðr, of Hymir, of Loki, of Thrym,

⁷ For still other lays of Eddic quality see the author's *Old Norse Poems* (New York: Columbia University Press, 1936).

of Alvis).⁸ The poems following in the present translation ("Baldr's Dreams," the lays of Ríg, of Hyndla, of Svipdag, of Grotti) are, it will be remembered, not contained in *Regins*.

The Heroic lays are found arranged in chronological order, as far as feasible, and joined by Prose Links so that the several smaller cycles form one large interconnected cycle. The procedure is especially clear in the case of the Niflung Cycle. Not only has the Collector been at pains to join the frequently parallel lays, but he tries hard to reconcile contradictory statements. Connection with the Helgi Cycle is effected by making Helgi Hundingsbani a son of the Volsung, Sigmund. The tragic figure of Queen Guthrún then links the Niflung Cycle with the Ermanarich lays ("Guthrún's Lament," "The Lay of Hamthir").

There has been a great deal of discussion as to the authenticity and age of the Prose of the Collection, but it is clear now that (excepting the piece about "Sinfjotli's Death," which no doubt is a prose rendering of a lay now lost) the Prose Links for the most part add nothing, or very little, of independent value—nothing, indeed, which could not have been inferred from the poems themselves.⁹ We shall hardly err in attributing these links to the intelligent, but not very gifted, compiler of the Collection.

The case is somewhat different, perhaps, with the narrative which binds together the fragments of "The Lay of Helgi Hjorvarthsson" and those of "The Second Lay of Helgi," and with the Prose Links of the Sigarh Cycle from "The Lay of Regin" to "Brynhild's Ride to Hel." Especially the latter group notably resembles in manner the genre of the *Fornaldarsaga*—prose with interspersed stanzas—a form exceedingly common in Old Norse literature and one which, for aught we know, may have been the original form in this instance. Still, even here the suspicion lurks that the Prose is but the apology for stanzas, or whole lays, imperfectly remembered: there is such discrepancy between the clear and noble stanzas and the frequently muddled and inept prose as to preclude, it would seem, the thought of their being by the same author.¹⁰

⁸ In the original, possibly by a mistake of the copyist, "The Lay of Volund" precedes "The Lay of Alvis." In this translation it has been moved to a more logical position following "The Lay of Grotti."

⁹ An exception is the Prose before and after "The Lay of Grimur." Likewise the Prose called "The Fall of the Niflungs."

¹⁰ As in "Helgakviða Hjorvarthssonar" and "Sigurdelfumál." Such remarks as "that was the belief in olden times," at the end of "Helgakviða Hundingsbana II" others in "Fafnismál" after St. 1, and the tenor of the Concluding Prose of "Brot af Sigurðarkviðu," certainly do not point to contemporaneity of composition!

Even greater diversity of opinion obtains concerning the age and home of the lays themselves. As was stated above, in sharp contradiction to our knowledge of skaldic poetry, we know nothing about the author of any Eddic poem.¹¹ Nay, in only a very few, such as 'The Lay of Grípir,' or 'The Third Lay of Guthrún,' can one discern so much as the literary individuality of the authors. In consonance with medieval views, they were probably felt to be merely continuators, or elaborators, of legendary tradition. Thus, to illustrate by a very clear case: A Gothic lay about the death of Hamthir and Sorli is known to have existed already in the sixth century. So the person who indited or, perhaps, translated, or possibly, added to such a song could not well lay claim to be an "inventor" and hence worthy of being remembered. Skaldic art, on the other hand, may also deal with myth and legendary lore or allude to it, but—note well—skaldic poems do not narrate directly, though some do describe in detail pictorial representations of scenes from mythology or legendary history. Hence there the author is faithfully recorded if we owe him but a single stanza, just as was the troubadour and the minnesinger, in contrast with the anonymity of the *chansons de geste* and the German folk epics.

Thus it is that we are entirely dependent on internal evidence for the determination of the age and the origin of the Eddic poems, individually and collectively. And here experience has taught that we must sharply differentiate between the subject matter of the poems and the form in which they have been handed down to us. Failure to do so was responsible for some fantastic theories, such as the uncritical notions of the Renaissance, that the poems harked back to the Old Germanic songs in praise of the gods of Tuiscō and Mannus, or else to the *barditus* as Tacitus calls the terrifying war songs of the ancient Teutons, and the speculations of the Age of Romanticism which claimed the Eddic poems as the earliest emanations of the Spirit of the Germanic North, if not of all German tribes, and would date them variously from the fifth to the eighth century.

It was not until the latter third of the nineteenth century, when the necessary advances in linguistic knowledge and philological method had been made, that it was established beyond contradiction that the Eddic poems have West Norse speech forms; that is, that they are composed in the language that was spoken only during and after the Viking Age (ca. 800-1050 A.D.), in Norway, Iceland, and the other Norwegian colonies in the Atlantic, and hence, in their present shape, could have originated only there.

¹¹ But see the remarks about the possible authors of 'Atlakviða' and 'Þrymskvíða' in the introductory remarks to these lays.

In the second place, they can under no circumstance be older than about 700 A. D. most of them are much later—because it has been shown experimentally that the introduction of older (Runic) forms of the Old Norse language would largely destroy the metric structure. This date *a quo* is admirably corroborated by comparison with the language of the oldest skaldic poems, whose age is definitely known.

More general considerations make it plausible that even the oldest of the lays could hardly have originated before the ninth century. Of the Heroic lays precisely those which also appear in other ways to be the oldest breathe the enterprising, warlike spirit of the Viking Age, with its stern fatalism; while the later ones as unmistakably betray the softening which one would expect from the Christian influences increasingly permeating the later times. And the Mythical lays, by and large, bespeak a period when belief in the gods was disintegrating, thanks to contact with the same influences. In particular, 'The Seeress' Prophecy' reads like the troubled vision of one rooted in the ancient traditions who is sorrowfully contemplating the demoralization of his times (which we know a change of faith always entails) and who looks doubtfully to a better future.

There is also the testimony of legendary development. To touch on only one phase of the matter: we do not know when the Volsung and Nibelung legends were first carried to Norway, but sparing allusions in the oldest skaldic verses from the early ninth century would point to the seventh or eighth century, thus allowing several generations for the complete assimilation and characteristic Northern transformation of the material. Some lays, however, show traits of a legendary development which had not taken place in Germany before the ninth century—in other words, they presuppose another, later, stratum of importation.

Contrary to views formerly held, we now understand that the lays about the gods are, on the whole, younger than some of the heroic lays, which in substance (except the Helgi lays) deal with persons and events, real or fictive, of the Germanic tribes from the Black Sea to the Rhine during the Age of Migrations. In general we may say that, although there is little unanimity among scholars as to the dating of individual lays, the composition of the corpus of Eddic poetry can safely be ascribed, not to a single generation, not even to a single century, but to three or four centuries at the very least.

Intimately connected with the question of the date is that of the home of Eddic poetry. There is fair agreement about only two poems "Atlamál," which is generally allowed to be of Greenlandish origin, and "The Prophecy

of Grípir," which no doubt was composed by an Icclander of the twelfth century or later who had before him a collection of the lays dealing with the Sigarþ legends. But a strong diversity of opinion exists concerning the place of origin of the bulk of the lays.

For one thing, no evidence can be derived from the language because the Old West Norse of the *Edda* was spoken with scarcely a dialectal variation throughout the far flung lands of the North Atlantic littorals and archipelagoes. Again, all attempts to seek definite and convincing clues in climatic or topographic references, or in the fauna and flora mentioned in the poems, have proved vain. Did they originate in the motherland, Norway, or in Iceland, or in the British or North Atlantic islands?

Those who claim the bulk of the Eddic poems for Norway have contended that the related Skaldic poetry flourished there especially throughout the tenth century, favored by a period of comparative calm following the organization of the realm by Harald Fairhair, whereas Iceland, from its first settlement down to the beginning of the eleventh century, was in a condition of constant turmoil which could not have favored the rise of a body of literature like that of *The Edda*. Undeniably, Norway furnishes the cultural background for the *Weltanschauung* of nearly all of the poems, mythologic, gnomic, and heroic. In every respect their milieu is that of a cold, mountainous land by the sea. One, "The Lay of Hyndla," may refer to a Norwegian princely race; another, "The Lay of Ríg," glorifies the institution of monarchy based on an aristocracy, both poems but poorly agree with Icelandic, republican conditions.

The theory of origin in the British Islands settled by Norwegians—the Orkneys, the Shetland Islands, the Hebrides, the Isle of Man, and the littoral of Ireland, Scotland, and Northern England, is based on several considerations. These regions furnish precisely the stage where the rude Vikings first came in contact with the cultural conditions of a more advanced kind already deeply infused with Roman and Christian elements. Indeed some Celtic influences are seen in the apparel, the architecture, and the wood carving of ancient Scandinavia. In literature the saga, and possibly also skaldic verse, were thought to owe their inception to Irish impulses. Also a small number of both mythical and heroic motifs occurring in the *Edda* may have congeners in the British Islands. Now, most of these claims are discounted by modern scholarship.

Those who argue Icelandic origin admit that Anglo-Celtic influences are evident, but insist that this can be amply accounted for by the fact that a very large proportion of Icelandic settlers had come from Norway by way of the

North British Islands and littoral where they had sojourned for shorter or longer periods, frequently even wintering, and whence they had brought with them a goodly number of Celtic slaves and freedmen. Also, on their return journeys to the motherland they frequently touched at North British, and especially at Irish, trading towns, interchanging goods and ideas. As to the milieu being that of a cold, mountainous land, this holds of course also for Iceland. There, the general state of unrest attending the first times was by no means unfavorable to the intense cultivation of the skaldic art—witness such poets as Egil Skallagrímsson, Hallfróeth Óttarsson, Sighvat Thórhásson, not to mention scores of others—and hence probably was no more unfavorable to conditions for the inditing of Eddic lays. The first families of Iceland were notably proud of their origin from the princely races of the motherland—whence the aristocratic note of some lays. Indeed the whole people clung to their cultural traditions all the more tenaciously for being separated from their original homes. In general, the defenders of Icelandic origin would put the burden of proof on those who contend that the Eddic lays did not take at least their final, distinctive shape in the land where arose, and was perpetuated, virtually all of Old Norse literature. Certainly, the later poems definitely point to Iceland. On the other hand this does not preclude a number of stanzas, particularly the gnomic ones representing the stored wisdom of the race, from having originated in Norway.

Of late the Norwegian paleographer Seip has endeavored to demonstrate, on the basis of a number of Norwegianisms in *Codex Regius*, that all the Eddic lays were originally composed in Norway. Other scholars would ascribe these to a pervading influence from the motherland, since several manuscripts of unquestionable Icelandic origin also show Norwegianisms.

All this raises the question as to the ultimate source, or sources, of the matter of the Eddic poems. Were they all or partly indigenous to Scandinavia?

With regard to the mythological poems we shall probably never know, though here and there we seem to glimpse a connection with classical or oriental legends. But in all cases the matter has undergone such a sea change that we never get beyond the verdict "perhaps."

With the Helgi poems we are on somewhat firmer ground. The Vendel Period of Scandinavian hegemony (550–800) in the north of Europe, attested by innumerable archeological finds in the western Baltic lands, may well have been accompanied by a flourishing poetic literature of which these lays (and *Bēowulf*) may be remnants.

The matter of the Niflung cycle undoubtedly is of German (Burgundian)

provenience, and much has been made by German scholars of faint South and West Germanic traces in the style and language of the lays dealing with the Gjúkungs, Sigurth, and Atli. But whether these stories were transmitted to the North in poetic form or only there received their characteristic aspects, that is another question. The fact that only on Scandinavian soil did a rich literature actually arise as early as the ninth century, although its origins date even further back, would seem to speak for the latter assumption. But in the case of the retrospective and elegiac monologue poems¹² it has been convincingly demonstrated that they share many motifs, phrases, even vocables, with what must have been the forerunners of the Danish ballads.

One of the distinguishing features of Eddic, as against skaldic, poetry is its comparative simplicity of style and diction. This is true notwithstanding the fact that we have to deal with poems different in subject matter and structure and composed by different poets working centuries apart. Essentially, the style is akin to that of the alliterative poetry of the other Old Germanic tribes, especially in the use of kennings and the retarding devices of variation and parenthetical phrases. It is to the employment, rather more extensive than usual, of these stylistic features that Old Norse poetic style owes its peculiar physiognomy which, in skaldic art, becomes most pronounced.

The figure of speech called a "kenning" is a kind of condensed metaphorical expression. It most often contains a real, or implied, comparison or else defines a concept with reference to something else. Thus, a ship (which may be thought of as galloping over the waves) is called a "sailsteed", a warrior, a "helm tree" because, helm-clad, he stands proudly erect like a tree, braving the "shower-of-arrows" (as the battle is designated for obvious reasons). Or instead of naming a person or object directly, there is a reference to somebody, or something, else. Thór for example, is called, simply, "Sif's husband," or "Hrungnir's bane," or in allusion to his typical activity, "Breaker of thurs heads." Similarly, blood is termed "dew-of wounds" or "dew-of-sorrow";¹³ gold, 'the burden of Gran.' (Sigurth's steed which bears away the Niflung hoard) a prince, most often 'breaker-of-rings,' 'reddener-of-swords,' or similar names, referring to the two qualities most highly admired in rulers—generosity and bravery.

Figures like these are common to the poetic speech of all races and all times. The important difference is that whereas elsewhere they are coined

¹² Especially "Helreið Brynhildar" G. 36 and "Völundarkviða" I 111 and "Oddrúnargrátr."

¹³ Compare Tennyson's "drops of onset" (from "The Passing of Arthur" 1183).

ad hoc, as the situation demands, and struck in the heat of poetic fervor,¹⁴ in Old Germanic, and particularly Old Norse, poetry they have become stereotyped; that is, entirely independent of the situation in hand, and hence are apt, at first, to appear to us farfetched and frigid, until by longer acquaintance we arrive at the deeper insight that they are part and parcel of a style, like the ever-recurring "dragon motif" of Scandinavian carvings.

In skaldic poetry the systematic and unlimited use of kennings marks that type of composition off from anything known elsewhere in world literature. Only two Eddic lays, "The Lay of Hymir" and "The First Lay of Helgi Handingsbani," show a frequency of kennings approaching skaldic usage from afar. In "The Lay of Alvis" the express didactic purpose is to cultivate copiousness of diction by enumerating the "unknown names" (*heiti*) and kennings by which common objects may be designated.

Although somewhat less prominent, variation or parallelism is a stylistic device characteristic of all Old Germanic poetry as it is, indeed, of the poetry of many nations. Only the more important features will be enumerated here, especially such as come out clearly in a somewhat faithful translation. There is variation of words, of conceptions, of verses; and there is refrain.

The variation of words (synonymic variation), more particularly found in gnomic poetry, is on the whole not frequent in *The Edda*. The following stanza will furnish an example.

With his friend a man should be friends ever,
 and pay back gift for gift,
 laughter for laughter he learn to give,
 and eke lesing for lies.

More frequent, and also more characteristic, is the repetition of related, or contrasting, conceptions. These are usually joined by alliteration, and occasionally by rime, so as to form together a half-line. Thus: "bark nor bast," "he gives and grants," "shalt drivell and dote," "in wine and in wort," "waet me or let me."

Peculiar to Eddic poetry is the repetition, with or without variations, of entire half-lines. One example for many will suffice

I issue bore as heirs twain sons,
 as heirs twain sons to the atheling.

¹⁴ Or else, at most, used as *epitheta ornantia*.

With variation:

I saw but naught said, I saw and thought.

Repetition (with variation) of a full-line occurs in the so-called *galdralag* or "magic measure" of the *ljóðabáttr* stanza:¹⁵

No other drink shalt ever get,
wench, at thy will,
wench, at my will.

Refrain for example, the 'know ye further, or how' of "The Seeress' Prophecy" and incremental repetition—especially in the gnomic poetry¹⁶—are occasionally used with telling effect.

Only less characteristic of skaldic art than the unlimited use of kennings is the employment of parenthetical phrases—usually containing an accompanying circumstance. In *The Edda* the device occurs infrequently, and most often in "The First Lay of Helgi the Hunding Slayer," which also approaches skaldic art in the use of kennings, for example (Stanza 17):

But high on horseback Hogni's daughter
was the shield-dim lulled— to the lord spoke thus.

In contrast with Old West Germanic poetry, which is stichic, and quite generally uses run-on lines, Old Norse poetry is strophic, the stanzas as a rule being of four lines each. Each stanza is most commonly divided into two *vi.ahelmingi* or 'half stanzas,' by a syntactic *cæsura*.

This is the rule, but imperfect stanzas occur too frequently to be explained away in all cases by defective tradition. It is certainly worth pondering, however, that unexceptional regularity is found, on the one hand, in poems whose question-answer form offered a mnemotechnic help to preservation, and on the other, in those that belong to the youngest strata, whereas lays which for a number of reasons, seem among the oldest—for example, "The Lay of Volund" and "The Lay of Hamthir"—are quite irregular in this respect. The inference seems plausible that stanzaic structure was a later and specifically Scandinavian development, the bulk of Old Norse monuments being younger, both chronologically and developmentally, than most West Germanic monuments.

¹⁵ See the discussion of stanzaic structure on p. xxvi.

¹⁶ For example in *Vatnadrómur* Sts 11 ff. where the last lines of the question stanza become the first of the answer stanza.

Like the mass of Old Germanic poetic monuments, the Eddic lays are composed in alliterative verse, in verse, that is, whose essential principles are stress and concomitant alliteration.

The rhythmic unit of alliterative verse is the so-called "half line," represented in metrics by convention as dipodic. These two feet, as will be seen, may be of very different lengths. In the normal half-line there are four or five syllables (very rarely three) two of which are stressed, the position of stress depending on the natural sentence accent. The rhythmical stress (and concomitant alliteration) generally requires a long syllable and is conventionally represented thus — . However, it may also be borne by two short syllables ("resolved stress"), thus $\overset{\cdot}{u} \overset{\cdot}{u}$ "a *salar stema*,"¹⁷ where *salar* constitutes two short syllables: this may be paralleled by "that *etin's* beechhall," with *etin* reckoned as two shorts; or else by one short syllable immediately following a stressed long syllable, thus — $\overset{\cdot}{u}$ (especially in type C, for example, *mun Baldr koma*, " $x - | \overset{\cdot}{u} x$ ") (see the discussion of rhythmic patterns below). In the unstressed syllable, quantity is indifferent, marked thus x .

The juxtaposition of two stresses without intervening unstressed syllable, so rarely used in modern poetry, is not only permitted but is a distinctive feature in Old Germanic poetry. It gives rise to the rhythmic types C and D (see below), where a strong primary, or secondary, stress may fall on important suffixal or compositional syllables, and on stem syllables of the second member of compounds, for example, 'es hann *váknaði*' (C), "*hátum bruðu*" (D). The following may serve as English examples: "The sun knew not," "a hall standeth," "till trustingly."

Always, two half lines, each an independent rhythmic unit, are joined together by alliteration to form the "long-line." Alliteration, or initial rime, consists in an initial consonant alliterating, or riming, with the same consonant (except that *k*, *p*, and *t* alliterate only with themselves), and a vowel alliterating with any other vowel: but note well alliteration occurs only at the beginning of *stressed syllables*. Because the verse is addressed to hearers, not to readers, "eye-rimes" are not permitted. Also, alliteration may be borne only by words of syntactic importance.

In Old Norse verse alliterating initial sounds are called *stafr*, "staves," the one of the second half line, *hǫfuðstafr*, "main-stave," governing the whole line. Somewhat greater latitude is allowed in Eddic poetry than in

¹⁷ In order to avoid confusion the accents marking length in the Old Norse are omitted in the following examples.

Old English poetry in the matter of the "main stave" falling only on the first stress of the second half line. In the first half-line, either stress, or both they are called *stafólar*, "props"—may receive the alliteration.

Beyond stating that alliteration is the bearing principle in their verse the ancients made no statement about how this verse is to be read. Simple observation shows that the alliteration is borne only by stressed syllables concomitant with the syntactic importance of the word, and also that the stress is borne predominantly by nominal elements—nouns, adjectives and pronouns. As stated earlier, there is agreement among scholars that the half-line is dipodic. But there is divergence of opinion about the disposition and relative stress of the various elements of the half-line, that is, about its rhythm.

On purely empiric grounds the great German philologist and phonetician, Sievers, classified the occurring rhythmic patterns—reduced to their shortest, four-syllabic, form—as follows:

- Type A: — x | — x
example "Geyr nu Garmr mjök" ("Garm bays loudly")
- Type B: x — | x —
example "hann sjaldan sitr" ("he seldom sits")
- Type C: x — | ú x
example "mun Baldr koma" ("will Baldr come then")
- Type D: — | x x x
example "vinr verliða" ("mens' well-wisher")
- Type E: — — x | —
example "eisandi gekk" ("dashed through the waves")

In other words, of the six possible permutations of four syllables, but one is not admissible, or at least occurs very rarely, the one with a purely rising inflection. And this is just what we should expect in the spontaneously developed metre of a language group having strong recessive accent.

Objections against Sievers' theory were raised chiefly by the musically trained Swiss philologist, Heusler. While by all means having regard to rhythm, he would take into account also the time element. According to him the half-line consists of two measures in four fourth time, each of which may have from one to six syllables—the fewer the syllables, the longer each is, and the more emotionally charged¹⁸ (and, probably, the higher pitched).

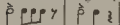
¹⁸ Consider such a line—exceptional, to be sure—as "deyr fe cattle de."

with a pause following to fill any remaining time in the measure. And contrariwise, the more numerous the syllables, the shorter and the more weightless. Thus, using musical notation to express relative time:

"ser hon | upp | koma" ("sees she come up")



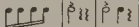
"hendi inni | högrí" ("with the right hand")



"gæyr | Garmr mjök" ("bays Garm much")



"nu hefir þu | enn | aukit" ("now hast thou still more increased")



As will be understood, both theories require liberal allowance for anacrusis (upbeats). It cannot of course, be the purpose here to go into details as to subtypes in either theory.

A stanza of eight half-lines, each an independent rhythmic unit, is said to be in *fornyrðislag*, or "Old Lore Metre." This is the measure in which the great majority of Eddic poems are composed.

In the closely related *málabáttir*, or "Speech Metre (?)," essentially the same types occur, but with the half line expanded to from five to seven syllables (contrasted with four or five in *fornyrðislag*). The effect is one of heavy stateliness. Only one poem, "The Greenlandish Lay of Atli," shows this measure in its purity, whereas "The Lay of Atli" and "The Lay of Hamthir" contain a considerable admixture of "Old Lore" lines.

The measure called *ljóðabáttir* or "Song (or Magic) Metre" is a stanzaic form consisting of two symmetrical half stanzas, each of which is made up of the usual *fornyrðislag* long-line followed by a so-called "full line" without caesura and, as far as can be made out, without definite structure. This full-line alliterates in itself. The number of syllables may vary from four to eight, and the alliteration may fall on two or three of the stressed syllables. About one third of the Eddic poems, mostly of gnomic content, follow this scheme.

"The Lay of Hárbarth" follows no ascertainable scheme but seems to differ from prose only by possessing a certain rhythm and making general use of alliteration.

In view of the utter difference between Old Germanic verse and any modern or classic scheme of versification, an adequate comprehension of the principles of Old Germanic verse technique is essential for the correct reading and understanding—nay, for entering at all into the spirit of Old Germanic poetry. It is hoped that the reader will acquaint himself with the facts set forth above before attempting to recite Eddic lays—and indeed he should recite them, for they are meant for the ear, not the eye.

In reciting the Eddic lays it should ever be kept in mind that the strongly expiratory nature of Germanic verse demands very strongly stressed syllables, and correspondingly weak or slurred unstressed syllables. Juxtaposed stresses must by no means be avoided; in fact, type C is of extremely common occurrence. We must ever be on the alert, guided by the alliteration, to ascertain which words or syllables bear the main stress and are, hence, syntactically predominant. Thus we must be careful to read not 'who made Mithgarth,' but "who made Mithgarth."

The translator has endeavored to follow faithfully the rules of Eddic metrics above explained—at least in spirit. Naturally, in an analytic tongue like English many more particles, pronouns, and prepositions must be used than in the highly inflected Old Norse. A liberal use of anacrusis (upbeats), to dispose of them, cannot well be avoided, and this use swells the number of syllables countenanced by the original. This should not, however, interfere with reading half lines of the same metre in about the same time. Thus, "much that is hoarded and hidden" should not occupy more time than the line 'save one only'.

I have followed Sophus Bugge's text in the main, but by no means always, because, for the purpose in hand, a somewhat constructive text is called for—one not fatuously sceptical of the results won by a century of devoted study. I can see no harm in adopting the brilliant emendations of great scholars, some of them guided by the poet's insight in solving desperate textual problems, always providing the emendations be shown as such. I have considered it unavoidable to transpose stanzas and lines for the sake of intelligible connection. In fact, this course must be chosen to accomplish an æsthetically satisfying translation of poems which, at best, are strange and difficult for the modern reader, both as to matter and manner. Naturally, not all, or even most, changes could be so indicated. Nor is that called for in a work intended, not as a critical text, but as an interpretation for the student of literature, of folklore and folkways. Still I have thought it wise to give

warning whenever the terms of the translation might give rise to misconceptions.¹⁹

I hope I shall not be criticized for confining myself to the body of poems generally considered as comprising *The Poetic Edda*. I am, of course, aware of the existence of other lays fully deserving to be admitted to the corpus,²⁰ but neither in this respect nor in the ordering of the material was it my intention to rival Genzmer-Heusler's *rifacimento*.

As to the principles which I have endeavored to follow, I may be permitted to quote from my program, "Concerning a Proposed Translation of *The Edda*":²¹

"... while scouting any rigorously puristic ideas, I yet hold emphatically that, to give a fair equivalent, Germanic material must be drawn upon to the utmost extent and later elements used most sparingly and only whenever indispensable or unavoidable, and even then only after anxiously considering whether consonant with the effect of the whole. The stylistic feeling of the translator must here be the court of last instance. . . . At the same time I do not mean to be squeamish and avoid a given word just because it is not found in Anglo-Saxon before the battle of Hastings, or because I have preconceived notions about the relative merit of Teutonic and French-Latin elements. Any one who has given the matter thought knows that no amount of linguistic contortions will furnish Germanic equivalents in English for such oft recurring words as battle, hero, glory, revenge, defeat, victory, peace, honor, and the like. Still, wherever possible, Germanic words ought to be chosen . . . because of the tang and flavor still residing in the homelier indigenous speech material . . .

"Another difficulty: the old Germanic poetry, however scant in content, and in however narrow a circle it moves, is phenomenally rich in vocabulary, and shines with a dazzling array of synonyms for one and the same conception. Scherer has shown how this state of affairs was brought about by the very principle of alliteration. . . . *The Edda* shows almost all stages in this development short of the final consummation, from the austere art of the 'Völundarkviða' to the ornate art of the 'Hymiskviða.' It stands to reason that to approach this wealth of synonymic expressions even from afar, and to avoid the overhanging danger of monotony, all the resources of the Eng-

¹⁹ Interpolations are put into brackets [] emendations into parentheses ()

²⁰ They are printed in my book, *Old Norse Poems* (New York: Columbia University Press, 1936)

²¹ *Scandinavian Studies and Notes*, V (1920), 197 ff

lish vocabulary ought to be at one's disposal. I have, therefore, unhesitatingly had recourse, whenever necessary, to terms fairly common in English balladry, without, I hope, overloading the page with archaisms.

"The proper rendition of Old Norse proper names presents a knotty problem to the would be translator. Shall he translate them all, to the best of his knowledge—and that is a difficult task—or some only, and if so which? Or shall he leave all untranslated—much the easiest course. Or shall he try to render only those parts of proper nouns which are of more general significance? E.g., shall he call the dwarf, Alvis or Allwise. Thór, Sitngrani's son or Longbeard's son, the seeress, Hyndla or Houndling, the localities Gnipa-lund and Hátun, Cliffholt and Hightown? Shall we say Alfheim, Elfham, or Alf-home? Are we to render Skjoldungar, Ylfingar by Smeldings and Wolfings? I do not hesitate to say that on the translator's tact and skill in meeting this problem—for dodge it he cannot—will depend in large measure the artistic merit of his work and its modicum of palatableness to the modern reader."

For this reason, absolute consistency in this respect was not striven for or even thought desirable.

THE POETIC EDDA

The Prophecy of the Seeress

Völuspá¹

Significantly, the poem referred to in the *Prose Edda* of Snorri as "Völuspá" occupies first place in the *Codex Regius* collection of Eddic songs. It was probably felt to be the most comprehensive and representative of them all, at the same time furnishing a kind of philosophic introduction to Norse cosmogony, and embodying the outlook of thoughtful heathen of the later Viking Age. It makes a similar appeal, now. Notwithstanding the deplorable condition of the poem as handed down it thrills us as vision after vision of a Norse apocalypse rises before us, giving glimpses of the fates of gods and powers of the eld, glimpses of the past and the future of the world. Norse terseness, here at its best, accomplishes a triumph in condensing a world of meaning into narrowest compass. A certain stern ethical pathos in some passages is consonant with the somber tone of the whole.

None of the Eddic poems has been a theme for greater controversy, which is not to be wondered at, considering the condition of the text, with its vague outlines, its hopeless confusion of statement (even beyond the inevitable self-contradictions of any primitive cosmogony), its puzzling gaps, its abrupt transitions, and its obscure allusions—all of which make elaborate commentary indispensable for understanding. In general, there is little agreement among scholars on even the fundamental points of the purpose and the structure of the poem.

Óðinn, it seems, has summoned the seeress from her grave to appear before the assembled gods. To legitimate herself she tells of first created things:

In the beginning how the heavens and earth
Rose out of Chaos . . .

She tells how man is given the breath of life, how a golden age of innocence (among the gods) ends with the coming of the Norns (the Fates) and the ill understood slaying of Gullveig—a Pandoralike figure sent to the Æsir by the Vanir, an older race of gods. A war between these powers results disastrously for the Æsir, whose battlements are laid low. In their rebuilding, broken oaths embroil the gods (now united?) with the world of the giants, representative of brute force and darkness. Baldr, god of light, is slain, and evil enters into the world. Then, with strokes of tremendous dramatic power, the seeress foretells the downfall of the gods, heralded by general depravity, the breaking loose of all the powers of destruction, and the cataclysmic end of the old world. Out of its ruins a new world is born in which Baldr and other benign gods will establish a reign of justice and peace.

In the concluding lines, some scholars have seen an adumbration of the coming of Christ, and they find traces of Christianity in the poem as a whole, but at present the best scholarship would declare as interpolation (because at variance with the prevailing spirit of the poem) the very passages on which such an inference could be based.

However, this does not preclude a general acquaintance with the fundamental concepts of Christianity such knowledge pervaded the North in the ninth and tenth centuries—times when the imagination was stimulated vigorously through the multifarious activities of the 'Viking Age'. A study of the language (the verse form is *fornyrðislag*) of the poem has led to a similar conclusion. For all that, however, much of the matter of the poem may be of considerably earlier date. Recent study has suggested that the cosmogonic part, the first twenty-seven stanzas, pieced together as it is from snatches and patches of hoary antiquity—

¹ *Völva*, {gen. *völva*} "seeress"; *spá* "prophecy."

some of extraordinary power—was added later to a compositionally younger eschatological poem.

The "Völuspá" is found in the *Codex Regius* and in the *Hauksbók*. The latter version, though on the whole inferior to that of the *Codex Regius*, sometimes has a better text. In addition, we have the paraphrase in the *Snorra Edda*, which also quotes, in part or in full, nearly half of the stanzas, some in variant versions.

1. Hear me, all ye hallowed beings,
both high and low of Heimdall's children;²
thou wilt, Valfather,³ that I well set forth
the fates of the world which as first I recall.
2. I call to mind the kin of etins
which long ago did give me life.
Nine worlds I know, the nine abodes
of the glorious world-tree⁴ the ground beneath.
3. In earliest times did Ymir⁵ live:
was nor sea nor land nor salty waves,
neither earth was there nor upper heaven,
but a gaping nothing, and green things nowhere.
4. Was the land then lifted aloft by Bur's sons⁶
who made Mithgarth,⁷ the matchless earth,
shone from the south the sun on dry land,
on the ground then grew the greensward soft.
5. From the south the sun, by the side of the moon,
heaved his right hand over heaven's rim;⁸

² According to 'The Lay of Ríg,' the god Heimdall (Ríg) was the progenitor of the three human estates: slaves, freemen, and nobles. Heimdall, "the One Shining above the World" (?), is the warder of the gods. 'Hallowed beings' probably refers more specifically to the gods.

³ Óðin as "the Father of the Battle-Slain" who are gathered into Valholl. See "Grímnismál," St. 8.

⁴ The ash tree, Yggdrasil, see "Grímnismál," Sts. 25 ff. It is not clear to what "the nine abodes" refers.

⁵ "Roarer", the world was made of his carcass. See "Vafþrúðnismál," St. 21, and "Grímnismál," Sts. 41-42.

⁶ According to Snorri's account ("Gylfaginning," Chap. 5) they are Óðin, Vili, and Vé.

⁷ "Middle World," the earth as the abode of men. See "Grímnismál," St. 42.

⁸ Hoffory suggested that these lines allude to conditions in the northern high latitudes, where the summer sun, advancing from the south, at midnight wheels from west to east along the horizon before mounting again in the sky. However, what follows seems to refer, rather, to unordered chaos.

the sun knew not what seat he had,
the stars knew not what stead they held,
the moon knew not what might she had.

6. Then gathered together the gods for counsel,
the holy hosts, and held converse,
to night and new moon their names they gave,
the morning named, and midday also,
forenoon and evening, to order the year.
7. On Itha Plain⁹ met the mighty gods,
shrines and temples they timbered high,
they founded forges to fashion gold,
tongs they did shape and tools they made;
8. Played at draughts in the garth; right glad they were,
nor aught lacked they of lustrous gold -
till maidens three¹⁰ from the tharsses came,
awful in might, from etin-home.¹¹

.

17. To the coast¹² then came, kind and mighty,
from the gathered gods three great Æsir;
on the land they found, of little strength,
Ask and Embla,¹³ unfated yet.
18. Sense they possessed not, soul they had not,
being nor bearing, nor blooming hue;
soul gave Óðin,¹⁴ sense gave Hœnir,¹⁵
being, Lóthur, and blooming hue.

⁹ "The Shining Plain."

¹⁰ The Norns, who introduce the note of fate. They are of etin (giant) kin. Their names are given in St. 20.

¹¹ Scholars agree that the so-called "Catalogue of Dwarfs" following here in the original is an interpolation. It is given on pp. 322-323, but in order to keep in agreement with the sequence of the original, the numbering of the stanzas is not changed.

¹² Accepting Gering's emendation.

¹³ "Ash and Yew." One is reminded of the Greek story of Deucalion and Pyrrha.

¹⁴ The supreme deity of the Teutons. [OE. *Wōden*.]

¹⁵ His name and function have not yet been explained satisfactorily, nor has that of Lóthur. Both possibly are hypostases of Óðin.

19. An ash I know, hight Yggdrasil,¹⁶
 the mighty tree moist with white dew,
 thence come the floods that fall adown;
 evergreen o'ertops Urth's¹⁷ well this tree.
20. Thence wise maidens three betake them -
 under spreading boughs their bower stands—
 [Urth one is hight, the other, Verthandi,
 Skuld the third: they scores did cut,]
 they laws did make, they lives did choose:
 for the children of men they marked their fates.
21. ¹⁸I ween the first war in the world was this,
 when the gods Gullveig gashed with their spears,
 and in the hall of Hár¹⁹ burned her -
 three times burned they the thrice reborn,
 ever and anon: even now she liveth.
22. Heith²⁰ she was hight where to houses she came,
 the wise seeress, and witchcraft plied—
 cast spells where she could, cast spells on the mind:
 to wicked women she was welcome ever.
23. Then gathered together the gods for counsel,
 the holy hosts, and held converse:
 should the Æsir a truce with tribute buy,
 or should all gods share in the feast.²¹

¹⁶ 'Ygg's (Óðin's) Horse'. For the explanation of the kenning see 'Hávamál' St. 138, Note 66. This 'world-tree' is the symbol of the ordered universe.

¹⁷ 'Fate', by popular etymology conceived as meaning 'the Past'. The names of the other two norns, or goddesses of fate, Verthandi 'the Present,' and Skuld 'the Future' (see next stanza), are now understood to be learned inventions of the twelfth century, on the pattern of the three Parcae or Moiræ of classical antiquity. Like them, the Norns 'spun the thread of Fate'. See "Helgakviða Hundingsbana" I, St. 3.

¹⁸ This difficult stanza is generally interpreted in connection with those immediately following. No satisfying explanation of the name and function of Gullveig has yet been given. She possibly represents the Vanir (as gods of commerce?) in their power to corrupt: she is a witch. The vain attempts of the Æsir to annihilate her bring about war between them and the Vanir in which the latter are victorious. Hostages are exchanged then, and the two races of gods rule the world together.

¹⁹ "The One-Eyed," Óðin.

²⁰ A name frequently borne by witches.

²¹ That is, should both Æsir and Vanir share in the sacrificial feast offered up by men?

24. His spear had Óthin sped o'er the host:²²
 the first of feuds was thus fought in the world,
 was broken in battle the breastwork of Ásgarh,²³
 fighting Vanir trod the field of battle.
25. Then gathered together the gods for counsel,
 the holy hosts, and held converse:
 who had filled the air with foul treason,
 and to uncouth etins Óth's wife²⁴ given.
26. Thewy Thór²⁵ then overthrew the foe—
 he seldom sits when of such he hears:
 were sworn oaths broken, and solemn vows,
 gods' plighted troth, the pledges given.
27. Where Heimdall's horn is hid, she²⁶ knows,
 under heaven touching, holy world-tree;
 on it are shed showery falls
 from Fjólnir's pledge²⁷ know ye further, or how?²⁸
28. Alone she sat out²⁹ when the lord of gods,
 Óthin the old, her eye did seek:

²² A ceremonial shot by which Óthin, the god of war, dedicates the opposing host to himself. This custom is instanced also elsewhere.

²³ "The home of the Æsir."

²⁴ Freya. She was not, indeed, actually handed over. Snorri, in his "Gylfaginning," Chap. 41, relates how, after the castle wall of Ásgarh had been battered down, a giant offered to erect in one winter's time walls proof against the attack of the giants. As price he demanded the sun and the moon and the goddess Freya. The gods accepted, stipulating that the work must be done within that time. But when it neared completion, Loki by a stratagem foiled the builder, and Thór slew him.

²⁵ "Thunder," the god of strength, arch-enemy of the giants.

²⁶ That is, the seeress. Alteration between the first and the third person, used by the speaker of himself, is frequent in the *Edda*.

²⁷ 'Fjólnir's pledge' is Óthin's one eye. 'But under that root [of Yggdrasil] which faces [the world of] the frost-giants there is the well of Mímir [or Mim] in which wit and wisdom are hidden, and he is hight Mímir who owns that well. He is full of knowledge because he drinks its water out of the Gjallarhorn. Thither came Óthin and asked for a draught from the well but got it not before giving his one eye as a pledge.' ('Gylfaginning,' Chap. 14). Óthin's eye being hidden in the well, water from it may in skaldic language be said to come from "Fjólnir's pledge" (Fjólnir, "the Concealer" is one of Óthin's many names).

²⁸ This dark and challenging refrain is used with the events of the present and the future divined by the seeress.

²⁹ 'Sitting out' is the technical expression for the witches' and sorcerers' communing with spirits, out of doors at night.

- "What seekest to know, why summon me?
 Well know I, Ygg,³⁰ where thy eye is hidden:
 in the wondrous well of Mímir;
 each morn Mímir his mead doth drink
 out of Fjölfnir's pledge. know ye further, or how?
29. Gave Ygg to her arm rings and gems
 for her seeress' sight and soothsaying:
 (the fates I fathom, yet farther I see,)³¹
 see far and wide the worlds about.
30. [The valkyries³² flock from afar she beholds,
 ready to ride to the realm of men:
 Skuld held her shield, Skogul likewise,
 Guth, Hild, Gondul, and Geirskogul:
 for thus are hight Herjan's³³ maidens,
 ready to ride o'er reddened battlefields.]
31. I saw for Baldr,³⁴ the blessed³⁵ god,
 Ygg's dearest son, what doom is hidden:
 green and glossy, there grew aloft,
 the trees among, the mistletoe.
32. The slender-seeming sapling became
 a fell weapon when flung by Hoth;³⁶

³⁰ "The Terrific," Óðin. He is often pictured as a one-eyed greybeard, strong, wise, crafty, and cruel.

³¹ Supplied after the corresponding passage in St. 48.

³² Literally, "Choosers of the Slain"—the shield-maidens of Óðin, who ride through the air over the battlefield, marking with their spears those who are to fall, and conducting the battle slain to Valhöll, "the Hall of the Slain," Óðin's abode. Another catalogue of valkyries is given in "Grímnismál." Their names have to do with war and weapons. The stanza is no doubt a later addition.

³³ "Warrior," Óðin.

³⁴ "The Glorious." He is the son of Óðin and Frigg.

³⁵ In a proleptic sense.

³⁶ "War," the blind god. The story is told more fully in "Gylfaginning," Chap. 48. Baldr had had heavy dreams about his early death, so Frigg took an oath of all beings and all things not to harm him. When thus assured of Baldr's life, the gods in sport shot and hewed at him. But Loki, in malice found out that the mistletoe had not been sworn in, having been thought to be too weak. He gave a piece of it to blind Hoth as a missile, and Hoth shot Baldr dead. Loki's punishment is told in the Færeli Prose of "Lokasenna."

but Baldr's brother was born full soon:
but one night old slew him Óðin's son.³⁷

33. Neither cleansed his hands nor combed his hair
till Baldr's slayer³⁸ he sent to Hel,³⁹
but Frigg⁴⁰ did weep in Fensalir
the fateful deed. know ye further, or how?

34. A captive lies in the kettle-grove,⁴¹
like to lawless Loki in shape;⁴²
there sits Sigyn, full sad in mind,
by her fettered mate: know ye further, or how?

35. From the east⁴³ there flows through fester-dales,
a stream hight Slíth,⁴⁴ filled with swords and knives.

36. ⁴⁵Waist-deep wade there through waters swift
mainsworn men and murderous,
eke those who betrayed a trusted friend's wife;
there gnaws Níðhogg⁴⁶ naked corpses,
there the Wolf⁴⁷ rends men: wit ye more, or how?

³⁷ Váli, engendered by Óðin with the giantess Rind, because the gods could not avenge the deed on one of their own. See "Baldr's draumar," St. 11.

³⁸ Hoth.

³⁹ Hel, "the Concealer," is the goddess of the lower world where the shades of the dead dwell in cold and darkness (as in the Greek *Tárapos*). Hence, "to send to Hel" comes to mean merely, "to slay."

⁴⁰ "The Beloved," Óðin's spouse, who dwells in Fensalir, "the Ocean Halls."

⁴¹ That is, the grove about hot springs (?).

⁴² That is, Loki, "the Ender," (?) himself. Instead of these lines, the *Hauksbók* has the following:

35. With meshes mighty made the gods then
girding fetters out of Váli's guts.

This Váli (not to be confused with Óðin's son, St. 32) was a son of Loki. The gods transformed him into a wolf.

⁴³ The east is the home of the frost giants to the Norwegians of the western coast, who had in mind the snowy mountain wastes of the interior.

⁴⁴ "The Frightful." It is "poisonous" and "cutting" with cold.

⁴⁵ This stanza is here transposed from its position in the original, where it follows St. 38.

⁴⁶ "The Dastardly Stinking," a dragon. See the last stanza of the poem, and "*Grímnismál*," Sts. 33 and 36. Following Snorri the Translator has substituted here and for the preceding verb, the present for the past of the original.

⁴⁷ The Fenris-Wolf. See St. 39 and Note 34.

37. Stood in the north on the Nitha Fields⁴⁸
 a dwelling golden which the dwarfs did own;
 another stood on Okólnir,⁴⁹
 that etin's beer-hall, who is Brimir hight.
38. A hail she saw, from the sun so far,
 on Ná Strand's⁵⁰ shore turn north⁵¹ its doors,
 drops of poison drip through the louver,
 its walls are clad with coiling snakes.
39. In the east sat the old one,⁵² in the Iron-Woods,⁵³
 bred there the bad brood of Fenrir;⁵⁴
 will one of these, worse than they all,
 the sun swallow, in seeming a wolf.
40. He feeds on the flesh of fallen men,
 with their blood sullies the seats of the gods;
 will grow swart the sunshine in summers thereafter,
 the weather, woe-bringing⁵⁵ do ye wit more, or how?
41. His harp striking, on hill⁵⁶ there sat
 gladsome Eggthér,⁵⁷ he who guards the ogress;
 o'er him gaily in the gallows tree
 crowed the fair red cock which is Fjalar⁵⁸ hight.

⁴⁸ "The Dark Fields." The stanza probably is interpolated, perhaps from some other poem, because of its analogy to the following one.

⁴⁹ "Ever-Cold" (?)

⁵⁰ "The Strand of the Dead," where Hel's hall stands.

⁵¹ The direction of evil omen. See "Rígsþúsa," St. 26.

⁵² Probably the giantess Angrbotha, about whom see Note 54.

⁵³ This is the typical name for an old and monster-infested forest.

⁵⁴ Or Fenris Wolf, a mythical wolf engendered by Loki with the giantess Angrbotha, "Boder of Ill." See above and "Völuspá h.n skamma," St. 12. Others of this brood are Garm, Skoll, and Hati. Skoll will swallow the sun, Hati, the moon, when the end of the world comes ("Grimmsmál," St. 40).

⁵⁵ Blood red sunsets, dim sunshine, and famine years presage the end of the world. See "Vafþrúðnismál," St. 44 and Note 30.

⁵⁶ See "Þrymskviða," St. 6, Note 3.

⁵⁷ "Swordbearer." He is glad because of the approaching downfall of the gods, announced by the crowing of the cock.

⁵⁸ "Multiscent." He wakes the giants to the last combat.

42. Crowed o'er the gods Gullinkambi;⁵⁹
wakes he the heroes who with Herjan dwell;⁶⁰
another crows the earth beneath
in the halls of Hel, of hue dark red
43. Garm⁶¹ bays loudly before Gnipa cave,
breaks his fetters and freely runs.
The fates I fathom, yet farther I see:
of the mighty gods the engulfing doom.
44. Brothers will battle to bloody end,
and sisters' sons their sib betray;
woe's in the world, much wantonness;
[axe-age, sword-age— sundered are shields—
wind-age, wolf-age, ere the world crumbles,]
will the spear of no man spare the other.⁶²
45. Mimir's sons dance;⁶³ the downfall bodes
when blares the gleaming old Gjallarhorn,⁶⁴
loud blows Heimdall, with horn aloft;
in Hel's dark hall horror spreadeth,
once more Óðin with Mim's head speaketh⁶⁵
ere Surt's sib⁶⁶ swallows him.

⁵⁹ 'Golden-comb.'

⁶⁰ See "Vafþrúðnismál," St. 41.

⁶¹ He is the *Kægenos* of Hel. See 'Baldrs draumar,' St. 2. This portent, together with the following lines, is repeated as a refrain.

⁶² The breaking down of all moral laws forewarns of the end of the world. The bracketed lines elaborating this conception of an "Iron Age" are generally thought to be interpolated. It is interesting to compare Ovid's description, *Metamorphoses* I. 141 ff.

Jamque nocens ferrum, ferro nocentius aurum
prodieret . . . non hospes ab hospite tutus,
non socer a genero; frustum quoque gratia tuta est.
Imminet extro vir conjuges, illa mariti . . .

⁶³ According to Müllenhoff's thoughtful (but not generally accepted) explanation the sons of Mimir are the brooks and rivers which betray the general unrest in nature by overflowing their banks and spreading chaos.

⁶⁴ "The Loud Horn," in possession of Heimdall. See St. 27.

⁶⁵ Line 4 is put here instead of as line 3 of 39. Following Much's suggestion, this line, and line 4 of 47, are added from the *Hauk-bók* version. According to Snorri's "Ynglinga saga" (*Heimskringla*, Chap. 4), at the conclusion of the war between the Æsir and the Vanir, the wise Mimir (and Hœnir) had been sent by the Æsir as hostages to the Vanir who, suspecting treason, cut off Mimir's head and returned it to Óðin. He embalmed it, and by his magic got it to speak with him and to tell him of many hidden things.

⁶⁶ That is, the wolf, Fenrir.

46. Trembles the towering tree Yggdrasil,
its leaves sough loudly: unleashed is the etin.
47. What ails the Æsir and what the alfs?⁶⁷
In uproar all etins— are the Æsir met.
At the gates of their grots the wise dwarfs groan
in their fell fastnesses wit ye further, or how?
48. Garm bays loudly before Gnipa cave,
breaks his fetters and freely runs.
The fates I fathom, yet farther I see:
of the mighty gods the engulfing doom.
49. Fates Hrym⁶⁸ from the east, holding his shield;
the Mithgarth-Worm⁶⁹ in mighty rage
scatters the waves; screams the eagle,⁷⁰
his nib tears the dead; Naglfar⁷¹ loosens.
50. Sails a ship from the east with shades from Hel;
o'er the ocean stream steers it Loki;
in the wake of the Wolf rush witless hordes
who with baleful Byleist's brother⁷² do fare.
51. Comes Surt⁷³ from the South with the singer-of-twigs,⁷⁴
the war god's sword⁷⁵ like a sun doth shine;

⁶⁷ Here, as "Light-Alfs" practically identical, it seems, with the Vanir, whereas the "Swart-Alfs" are sinister dwarfs.

⁶⁸ He is the leader of the giants, whose home is in the east.

⁶⁹ The great serpent encircling Mithgarth, the world of men, the fruit of Loki's intercourse with the giantess Angrboða. See Note 54. Compare with the Greek *Okeanos*, the Hebrew *Luviathan*, the Accadian *Tiamat*. In 'Gylfaginning,' Chap. 50 it is said that "now the sea rushes up on the land, because the Mithgarth Worm wallows in giant rage."

⁷⁰ In general anticipation of the carnage to follow. See for example, "Helgakviða Hundingsbana" I, Sts. 1 and 6, and Note 10.

⁷¹ "The Ship of the Dead" or "the Nail Ship." But the explanation of "Gylfaginning," Chap. 50, that "it is made of the nails of dead men, and it is therefore reprehensible if a man die and be buried with nails uncut" seems somewhat *ad hoc*.

⁷² That is, Loki himself (see "Völuspá hin skamma," St. 12), followed by "witless hordes" of giants.

⁷³ "The Swart," the ruler over Múspelheim, the world of fire, thought to be in the south. In the final battle he slays the god Frey ('Lokasenna,' St. 42)

⁷⁴ A kenning for "fire."

⁷⁵ Here in a general sense, Surt's.

the tall hills totter, and trolls stagger,
men fare to Hel, the heavens rive.

52. Another woe awaiteth Hlín,⁷⁶
when forth goes Óðin to fight the Wolf,
and the slayer of Beli⁷⁷ to battle with Surt:
then Frigg's husband will fall lifeless.
53. Strides forth Víthar,⁷⁸ Valfather's son,
the fearless fighter, Fenrir to slay;
to the heart he hews the Hvethrung's⁷⁹ son;
avenged is then Vithar's father.
54. ⁸⁰Comes then Mjólnir's⁸¹ mighty wielder;
gapes the grisly earth-girdling Serpent
when strides forth Þór to stay the Worm.
55. Mightily mauls Mithgarth's warder—⁸²
shall all wights in the world wander from home—;⁸³
back falls nine steps Fjorgyn's offspring—⁸⁴
nor fears for his fame— from the frightful worm.
56. 'Neath sea the land sinketh, the sun dimmeth,
from the heavens fall the fair bright stars;
gusheth forth steam and gutting fire,⁸⁵
to very heaven soar the hurtling flames.
57. ⁸⁶Garm bays loudly before Gnipa cave,
breaks his fetters and freely runs.

⁷⁶ Óðin's wife, Frigg. Her first sorrow is Baldr's death.

⁷⁷ According to "Gylfaginning," Chap. 36, the giant Beli's slayer is Frey.

⁷⁸ "Far Ruler" (?) See "Vafþrúðnismál," St. 53, and "Grímnismál," St. 17.

⁷⁹ Probably, one of Loki's names.

⁸⁰ This stanza presents great difficulties, so that a translation is perforce conjectural.

⁸¹ Þór's hammer. See "Þrymskviða," St. 1 and notes.

⁸² Kenning for Þór, who is the protector of Mithgarth, the world of man, from all sorts of monsters.

⁸³ That is, from the world which, after Þór's death, becomes uninhabitable.

⁸⁴ Kenning for Þór, who is the son of Fjorgyn, "Mother Earth."

⁸⁵ Or, "Fire against Yggdrasil."

⁸⁶ Like the last thunder of a passing storm, this burden, which has resounded with lyrical power to accompany the destruction of the old world, now heralds the creation of a new one in the future.

- The fates I fathom, yet farther I see:
of the mighty gods the engulfing doom
58. I see green again with growing things
the earth arise from out of the sea;
fell torrents flow, overflies them the eagle,
on hoar highlands which hunts for fish.
59. Again the Æsir on Itha Plain meet,
and speak of the mighty Mithgarth Worm—
again go over the great world-doom,
and Fimbultýr's⁸⁷ unfathomed runes.
60. Then in the grass the golden figures,⁸⁸
the far-famed ones, will be found again,
which they had owned in olden days.
61. On unsown acres the ears will grow,
all ill grow better; will Baldr come then.
Both he and Hoth will in Hropt's⁸⁹ hall dwell,
the war gods' fane do ye wit more, or how?
62. Then will Hœnir handle the blood-wands,⁹⁰
and Ygg's brothers' sons⁹¹ will forever dwell
in wide Wind Home:⁹² do ye wit more, or how?
63. I see a hall than the sun more fair,
thatched with red gold, which is Gimlé⁹³ hight.
There will the gods all guiltless throne,
and live forever in ease and bliss.

⁸⁷ 'The Great God,' Óðinn

⁸⁸ With which they had, of yore, played at draughts (St. 8).

⁸⁹ One of Óðinn's names

⁹⁰ That is, divine future events as the priest of the gods. See 'Hymiskviða,' St. 1 and note

⁹¹ Ygg's (Óðinn's) brothers are Vili and Ve. See 'Lokasenna,' St. 26. and also Note 6. above

⁹² A kenning for "the Heavens."

⁹³ 'Gem-Roof' or 'Fire-Shelter.' It is worthy of note that in the corresponding passage in 'Gylfaginning,' Chap. 2 the abode of the blessed itself is called Gimlé, a fact which would lend strength to the former interpretation. It is difficult not to see in this stanza a reflection of the heavenly Jerusalem of the *Apocalypse*

64. Adown cometh to the doom of the world
the great godhead⁸⁴ which governs all.
65. Comes the darksome dragon flying,
Níthogg, upward from the Nítha Feils;⁸⁵
he bears in his pinions as the plains he o'erflies,
naked corpses: now he will sink.⁸⁶

⁸⁴ The unknown (Christian?) god. This half stanza with its Christian tinge occurs in the *Hauksbók* but not in *Codex Regius* and is therefore rejected by some editors. The paper manuscripts add the following lines.

He settles strife, sits in judgment,
and lays down laws which shall last alway

⁸⁵ "The Dark Feils."

⁸⁶ The interpretation of this stanza has been much debated. If the reading of the main manuscripts "now *she* will sink" be retained, with some editors, the meaning must be that the seeress is about to disappear again, having completed her prophecy. See the situation in "Baldur draumar," "Hymdral öð," and "Grógaldur." But adopting the reading above, the evil dragon must be meant who is seen on his usual flight, carrying corpses, but who will sink out of sight in the new order of things.

The Sayings of Háfr

Hávamál

This, the longest of the Eddic poems, is largely didactic in nature. Here, more abundantly than in any other monument, do we find that homely wisdom, that sternly realistic view of life, those not ignoble ethical conceptions, which are given such classic illustration in the Icelandic sagas.

At least five separate sections can be made out in the poem. The first, consisting of seventy-nine stanzas (in *ljóðabattle* metre), is a series of counsels on the more common situations of life. They stress especially the laws of hospitality, the rules of decent conduct, the value of circumspection in one's dealings with men, the need for moderation in eating and drinking, the vanity of mere wealth compared with true merit—all in the spirit of Germanic heathendom, with many a pearl of shrewd wisdom, of terse humor, of noble sentiment. We may single out for admiration the deeply moving stanzas on having a home of one's own, however humble (Sts. 36-37), and those magnificently asseverating the lastingness, in a world subject to the law of change, of a fair name (Sts. 77-78).

The ensuing stanzas (80-90) are of irregular structure and more largely proverbial in substance. They form the transition to the second portion of the poem, the so-called "Examples of Óðinn" (Sts. 91-110 in *ljóðabattle* metre), which deal in a frankly cynical spirit with man's relation to woman, in particular with woman's inconstancy and treachery, but also with her gullibility, as instanced by the two love adventures of Óðinn, told in the first person.

Without any connection there follows the so-called "Lay of Lodbáfmr" (Sts. 111-137, for the most part in irregular *ljóðabattle*). It contains miscellaneous counsels, on such subjects as love and friendship, supposedly given to the "thul" Lodbáfmr by Óðinn himself. As a whole, this portion is notably inferior to the first.

A fourth part, the so-called "Rune Poem" (Sts. 138-146) composed in somewhat incoherent stanzac forms, deals obscurely with Runic wisdom as acquired and taught by Óðinn.

Last, there are 18 magic charms in *ljóðabattle*, efficient to make dull the blades of swords, to cure disease, to calm the sea, and to perform other useful services, if used with the proper "runes." We shall meet with similar collections in the "Sigrdrífamál" and "Grógaðr."

Manifestly, the poem is not a homogeneous whole but a congeries of aphorisms, proverbs, magic lore, and the like, which we owe to some early collector. Attempts toward a better ordering of the material have not carried conviction. To establish the age and provenience of such a collection is, from the nature of the case, not feasible. However, Norwegian origin seems likely for the most of it. We know that at least some stanzas existed in the tenth century, for certain lines are quoted (or composed, for all we know) by the noted skald Eyvindr Skaldaspillir who died toward the end of that century. The *Codex Regius*, our sole source for the collection, also gives us the title. Stanza 1 is quoted in the *Prose Edda*,¹ Stanza 84, Lines 4-6 in the *Fótbæðra saga*, Chapter 21.

1. Have thy eyes about thee when thou enterest
 be wary alway,

¹ Óðinn. Etymologically, "the One Eyed," but interpreted already by Snorri ("Gylfaginning," Chap. 1) as "the Exalted." See also "Grimnismá." St. 47, Note 71.

² "Sage," "bard," "spokesman" [OE. *þyle*].

³ "Gylfaginning," Chap. 1.

be watchful alway;
for one never knoweth when need will be
to meet hidden foe in the hall.⁴

2. All hail to the givers!⁵ A guest hath come
say where shall he sit?
In haste is he to the hall who cometh,
to find a place by the fire.

3. The warmth seeketh who hath wandered long
and is numb about his knees;
meat and dry clothes the man needeth
over the fells who hath fared.

4. A drink needeth to full dishes who cometh,
a towel,⁶ and the prayer to partake;
good bearing eke, to be well liked
and be bidden to banquet again.⁷

5. Of his wit hath need who widely fareth—
a dull wit will do at home;
a laughingstock he who lacketh words
among smart wits when he sits.

6. To be bright of brain let no man boast,
but take good heed of his tongue:
the sage and silent come seldom to grief
as they fare among folk in the hall.
[More faithful friend findest thou never
than shrewd head on thy shoulders.]⁸

⁴ Disregarding this elementary caution of parloos times, the famous Einar Thambarskelfir and his son were slain (*Hermskringla*, "Harald Hardruler's saga," Chap. 44)

⁵ That is, to the host. Hospitality is one of the cardinal virtues of Germanic antiquity. The stranger—by that same token a guest—is to be given a quick and friendly reception. The last two lines of the stanza are difficult.

⁶ Water, for washing one's hands, and a towel were offered before a meal.

⁷ Conjectural.

⁸ Probably a later addition. See Sts. 10–11.

7. The wary guest to wassail who comes
 listens that he may learn,⁹
opens his ears, casts his eyes about:
 thus wards him the wise man 'gaunst harm.

8. Happy is he who hath won him
 the love and liking of all;
for hard it is one's help to seek
 from the mind of another man.

9. Happy is he who hath won him
 both winning ways and wisdom;
for ill led is oft who asketh help
 from the wit and words of another.

10. Better burden bearest thou nowise
 than shrewd head on thy shoulders;
in good stead will it stand among stranger folk,
 and shield when unsheltered thou art

11. Better burden bearest thou nowise
 than shrewd head on thy shoulders;
but with worsen food farest thou never
 than an overmuch of mead.

12. For good is not, though good is it thought,
 mead for the sons of men,
the deeper he drinks the dimmer grows
 the mind of many a man.

13. The heron of heedlessness hovers o'er the feast,¹⁰
 and stealeth the minds of men.

⁹ Conjectural, as are a number of these homely sayings which have to be interpreted *ad sensum*.

¹⁰ Apparently, the state of mind superinduced by the magic use of the heron's feathers. (See *Scandinavian Notes and Studies* 1914, 259 ff.) It has also been suggested that the allusion may be to the old time scoop, usually in the shape of a long-necked bird, which floated on the butt in which the ale was served (*Ara*, 1957, 21 ff.)

With that fowl's feathers fettered I was
when I was Gunnloth's guest.¹¹

14. Drunk I became, dead drunk, forsooth,
when I was with wise Fjalat;¹²
that bout is best from which back fetches
each man his mind full clear.
15. Let a king's offspring be sparing in words,
and bold in battle;
glad and wholesome the hero be
till comes his dying day.
16. The unwise man thinks that he ay will live,
if from fighting he flees;
but the ails and aches of old age dog him
though spears have spared him.
17. The fool but gapes when to folks he comes,
he mumbles and mopes;
soon is seen, when his swill he had,
what the mind of the man is like.
18. Only he is aware who hath wandered much,
and far hath been afield,
what manner of man be he whom he meets,
if himself be not wanting in wit.
19. The cup spurn not, yet be sparing withal
say what is needful, or naught;
for ill breeding upbraids thee no man
if soon thou goest to sleep.
20. The greedy guest gainsays his head
and eats until he is ill;

¹¹ The reference seems to be to Óðinn's adventure with Gunnloth, Sts. 104 ff. (in whose cave, however, he by no means loses the powers of his mind)

¹² Identical with Suttung (St. 103), if the above reference is correct. See also "Völuspá," St. 41 and Note 58

- his belly oft maketh a butt of a man,
on bench 'midst the sage when he sits.
21. The herd do know when home they shall,
and gang from the grass to their stalls,
but the unwise man will not ever learn
how much his maw will hold.
22. The ill-minded man who meanly thinks,
fleers at both foul and fair;
he does not know, as know he ought,
that he is not free from flaws.
23. The unwise man waketh all night,
thinking of this and that—
tosses, sleepless, and is tired at morn.
nor lighter for that his load.
24. The unwise man weens that all
who laugh with him, like him, too;
nor sees their scorn, though they sneer at him,
on bench 'midst the sage when he sits.
25. The unwise man weens that all
that laugh with him, like him, too;
but then he finds, when to the Thing¹³ he comes,
few spokesmen to speed his cause.
26. The unwise man weens he knows all,
if from harm he is far at home;
but knows not ever what answer to make
when others ask him aught.
27. The unwise man among others who comes,
let him be sparing of speech;
for no one knows that naught is in him,
but he open his mouth too much.

¹³ The assembly, the meeting of all the people of a district, in which all suits of law were adjudged.

28. Clever is he who is keen to ask,
 and eke to answer, all men;
'tis hard to hide from the hearing of men
 what is on everyone's lips.
29. Much at random oft rambles he
 whose tongue does ever tattle;
a talker's tongue, unless tamed it be,
 will often work him woe.
30. No mock make thou of any man,
 though thou comest among kinsmen;
he knowing weens him whom no one has asked,
 and dry-shod hies him home.¹⁴
31. A wise man he who hies him betimes
 from the man who likes to mock;
for at table who teases can never tell
 what foe he might have to fight.¹⁵
32. Many a man means no ill,
 yet teases the other at table;
strife will ever start among men
 when guest clashes with guest.
33. An early meal ay a man should get him,
 lest famished he come to the feast:
he sits and stuffs as though starved he were,
 and naught he says to his neighbors.
34. To false friend ay a far way 'tis,
 though his roof be reared by the road;
to stanch friend ay a straight way leads,
 though far he have fared from thee.
35. Get thee gone betimes; a guest should not
 stay too long in one stead;

¹⁴ Literally, "remains with his skin dry" having escaped a shower. For the meaning see *Sax.* 26-27.

¹⁵ That is, what new foe, made over the cups.

- lief grows loath if too long one sits
on bench, though in he was bidden.
36. One's home is best though a hut it be:
there a man is master and lord;
though but two goats thine and a thatched roof,
'tis far better than beg.
37. One's home is best though a hut it be:
there a man is master and lord,
his heart doth bleed who has to beg
the meat for his every meal.
38. From his weapons away no one should ever
stir one step on the field,
for no one knows when need might have
on a sudden a man of his sword.
39. So freehanded never found I a man
but would gladly take what is given;¹⁶
nor of his goods so ungrudging ever,
to forego what is given him.
40. Of his wordly goods which he gotten hath
let a man not stint overmuch,
oft is lavished on foe what for friend was saved,
for matters go often amiss.
41. With weapons and weeds should friends be won,
as one can see in themselves;¹⁷
those who give to each other will ay be friends,
once they meet half way.
42. With his friend a man should be friends ever,
and pay back gift for gift,
laughter for laughter¹⁸ he learn to give,
and eke lesing for lies.

¹⁶ In return for his gifts.

¹⁷ That is, as a result of the exchange of gifts.

¹⁸ That is, the scornful laughter of enemies.

43. With his friend a man should be friends ever,
with him and the friend of his friend;
but foeman's friend befriend thou never,
(and keep thee aloof from his kin).¹⁹
44. If friend thou hast whom faithful thou deemest,
and wishest to win him for thee:
ope thy heart to him nor withhold thy gifts,
and fare to find him often.
45. If another there be whom ill thou trustest,
yet would'st get from him gain,
speak fair to him though false thou meanest,
and pay him lesing for lies.
46. And eke this heed: if ill thou trust one,
and hollow-hearted his speech:
thou shalt laugh with him and lure him on,
and let him have tit for tat.
47. Young was I once and went alone,
and wandering lost my way;
when a friend I found I felt me rich:
man is cheered by man.
48. He who giveth gladly a goodly life leadeth,
and seldom hath he sorrow;
but the churlish wight is chary of all,
and grudgingly parts with his gifts.
49. In the fields as I fared, (for fun) I hung
my weeds on two wooden men;²⁰
they were reckoned folks when the rags they wore
naked, a man is naught.
50. The fir tree dies in the field that stands;
shields it nor bark nor bast;

¹⁹ Added by the Translator

²⁰ Probably, wooden *galls* as signposts beside the road intended to protect the wayfarer from evil powers.

thus eke the man who by all is shunned:
why should he linger in life?

51. Than fire hotter for five days burneth
love between friends that are false,
it dieth down when dawneth the sixth,
then all the sweetness turns sour.

52. Not great things needs give to a man:
bringeth thanks oft a little thing,
with half a loaf and a half-drained cup
I won me oft worthy friend.²¹

53. A little lake hath but little sand;²²
but small the mind of man;
not all men are equally wise,
each wight wanteth somewhat.

54. Middling wise every man should be:
beware of being too wise;
happiest in life most likely he
who knows not more than is needful.

55. Middling wise every man should be:
beware of being too wise;
for wise man's heart is happy seldom,
if too great the wisdom he won.

56. Middling wise every man should be:
beware of being too wise,
his fate let no one beforehand know
who would keep his heart from care.

57. Kindles brand from brand, and burns till all burnt it is
thus fire is kindled from fire;
by the words of his mouth a man is known,
but from his dumbness a dullard.²³

²¹ Which was Cyrus means of giving more a long friend. Xenophon *Anabasis* 1, 9

²² This stanza presents great difficulties and the translation is therefore tentative.

²³ The meaning seems to be that in the give and take of intercourse when "one thought kindles another," it betrays stupidity to have nothing to say.

58. Betimes must rise who would take another's
 life and win his wealth;
 lying down wolf never got the lamb,
 nor sleeping wight slew his foe.
59. Betimes must rise who few reapers has,
 and see to the work himself;
 much will miss in the morn who sleeps:
 for the brisk the race is half run.
60. What lathes and logs will last him out,
 a man may reckon aright,
 and of wood to warm him how much he may want
 for many a winter month.²⁴
61. Well-groomed and washed²⁵ wend to the Thing,
 though thy clothes be not the best;
 of thy shoes and breeks be not ashamed,
 and still less of thy steed.
62. With lowered head sweeps, to the sea when he comes,
 the eagle o'er the billowing brine;
 thus eke a man among a throng
 who finds but few to befriend him ²⁶
63. Both ask and answer let everyone
 who wishes to be deemed wise;
 let one know it, nor none other
 if three know, thousands will.
64. A wise man will not overweening be,
 and stake too much on his strength;
 when the mighty are met to match their strength,
 'twill be found that first is no one.²⁷

²⁴ One misses a stanza here telling of what man *cannot* forearm against

²⁵ English lacks a word for the one in the original here, meaning "having eaten one's fill."

²⁶ That is, he walks about anxiously, trying to find someone he may know or seek a favor from, like the vulture peering for his prey

²⁷ See "Fáfnismál," St. 17.

65. (Watchful and wary everyone should be,
 nor put too much trust in a friend;)²⁸
 the words by one unwarily spoken,
 have undone oft a doughty man.
66. Too late by far to some feasts I came;
 to others, all too soon;
 the beer was drunk, or yet unbrewed
 never hits it the hapless one right.
67. Here or there would they have me in,
 if no meat at the meal I craved,
 or hung two hams in my good friend's home,
 after eating one of his own.
68. A bonny fire is a blessing to man,
 and eke the sight of the sun,
 his hearty health, if he holds it well,
 and to live one's life without shame.
69. All undone is no one though at death's door he lie
 some with good sons are blessed,
 and some with kinsmen, or with coffers full,
 and some with deeds well-done.
70. Better alive (than lifeless be) :²⁹
 to the quick fall ay the cattle;
 the hearth fire burned for the happy heir -
 outdoors a dead man lay.³⁰
71. May the halt ride a horse, and the handless be herdsman,
 the deaf man may doughtily fight,
 a blind man is better than a burned one, ay;
 of what gain is a good man dead?

²⁸ Supplied after the paper manuscripts.

²⁹ Rask's emendation.

³⁰ The meaning is probably: however miserable (see St. 69) life is preferable to death. If one is alive, some good fortune may always befall one, but once dead and "outdoors," the warm fire will not cheer one, but only the "laughing heir."

72. To have a son is good, late got though he be,
 and born when buried his father;
 stones⁷¹ see'st thou seldom set by the roadside
 but by kith raised over kinsmen.
73. ⁷²[Two will down one, of tongue is head's bane;
 a fist I fear 'neath every furry coat.
74. Of the night is fain whose knapsack is full;
 close are ship's quarters.⁷³
 Fickle are the nights in fail;
 there's both fair and foul in five days' time—
 still more so within a month.]
75. He who knoweth nothing knoweth not, either,
 how wealth may warp a man's wit;
 one hath wealth when wanteth another,
 though he bear no blame himself,
76. Cattle die and kinsmen die,
 thyself eke soon wilt die;
 but fair fame will fade never,
 I ween, for him who wins it.
77. Cattle die and kinsmen die,
 thyself eke soon wilt die;
 one thing, I wot, will wither never:
 the doom over each one dead.
78. A full-stocked farm had some farmer's sons ⁷⁴
 Now they stoop at the beggar's staff;
 in a twinkling fleeth trothless wealth,
 it is the ficklest of friends.

⁷¹ That is, memorial stones

⁷² The following lines, as well as the following stanza, consisting of proverbs, seem interpolated

⁷³ That is, for sleeping comfortably? Conjectural

⁷⁴ Accepting Hj. Falk's suggestion.

79. The unwise man, once he calls his own
 wealth or the love of a woman—
 his overweening waxes but his wit never—
 he haughtily hardens his heart.
-
80. 'Tis readily found when the runes thou ask,
 made by mighty gods,
 known to holy hosts,
 and dyed deep red by Othin:
 that 'tis wise to waste no words.³⁵
81. At eve praise the day, when burned down, a torch,³⁶
 a wife when wedded, a weapon when tried,
 ice when over it, ale when 'tis drunk.
82. Fell wood in the wind,³⁷ in fair weather row out to sea,
 dally with girls in the dark the day's eyes are many—
 choose a shield for shelter, a ship for speed,
 a sword for keenness, a girl for kissing.
83. By the fire drink ale, skate on the ice,
 buy a bony steed, a rusty blade,
 feed your horse at home, and your hound in his hatch.
84. A wench's words let no wise man trust,
 nor trust the troth of a woman;
 for on whirling wheel³⁸ their hearts are shaped,
 and fickle and fitful their minds.
85. A brittle bow, a burning fire,
 a gaping wolf, a grunting sow,
 a croaking crow, a kettle boiling,
 a rising sea, a rootless tree,

³⁵ Which would undo the magic effect of consulting the runes.

³⁶ Generally rendered 'a woman when burned.' See *Maad og Mæne*, 1922, p. 175.

³⁷ That is, probably, in the windy seasons, winter or spring, before the sap rises.

³⁸ Of the potter.

86. A flying dart, a foaming billow,
ice one night old, a coiled-up adder,
a woman's bed-talk, a broken blade,
the play of cubs, a king's scion,³⁹
87. A sickly calf, a self-willed thrall,
the smooth words of a witch, warriors fresh-slain,
88. Thy brother's banesman, though it be on the road,⁴⁰
a half-burned house, a speedy horse—
worthless the steed if one foot he breaks—
so trusting be no one to trust in these!⁴¹
89. Early sown acres let none ever trust,
 nor trust his son too soon:
undoes weather the one, un wisdom the other:
 risk not thy riches on these.
90. The false love of woman, 'tis like to one
riding on ice with horse unroughshod—
a brisk two-year-old, unbroken withal—
or in raging wind drifting rudderless,
like the lame outrunning the reindeer on bare rock.
91. Heed my words now, for I know them both:
 mainsworn are men to women,
we speak most fair when most false our thoughts,
 for that wiles the wariest wits.
92. Fairly shall speak, nor spare his gifts,
 who will win a woman's love,
shall praise the looks of the lovely maid.
 he who flatters will win the fair.
93. At the loves of a man to laugh is not meet
 for anyone ever;

³⁹ His promises?

⁴⁰ That is, though you meet him on the main travelled road, in the presence of others. Stanzas 88 and 89 are transposed, following Dietrich's proposal.

⁴¹ 'He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.' *King Lear* III, 6, 18-19

the wise oft fall, when fools yield not,
to the lure of a lovely maid.

94. 'Tis not meet for men to mock at what
 befalls full many:
a fair face oft makes fools of the wise
 by the mighty lure of love.

95. One's self only knows what is near one's heart,
 each reads but himself aright;
no sickness seems to sound mind worse
 than to have lost all liking for life.

96. *That saw I well when I sat in the reeds,
 awaiting the maid I wooed.
more than body and soul was the sweet maid to me,
 yet I worked not my will with her.

97. Billing's daughter on her bed I found
 sleeping, the sun-bright maid;
a king's crown I craved not to wear,
 if she let me have her love.

98. "At eventide shalt, Óthin, come
 if thou wilt win me to wife.
unmeet it were if more than we two
 know of this naughty thing."

99. Back I went; to win her love
 I let myself be misled;
for I did think, enthralled by love,
 to work my will with her.

100. When next I came at nighttime, then,
 all the warriors found I awake,
with brands high borne and burning lights⁴²
 such the luckless end of my love tryst!

⁴² There is hardly any connection to be found with the preceding stanza. Sts. 96-102 recount Óthin's love escapade with Billing's daughter who is, possibly, identical with Gunnloth (St. 13).

101. Near morn when I once more did come,
 the folks were sound asleep;
 but a bitch found I the fair one had
 bound fast on her bed¹
102. Many a good maid, if you mark it well,
 is fickle, though fair her word;
 that I quickly found when the cunning maid
 I lured to lecherous love;
 every taunt and gibe she tried on me,
 and naught I had of her.
103. "Glad in his home, to his guest cheerful,
 yet shrewd should one be;
 wise and weighty be the word of his mouth,
 if wise he would be thought.
 A ninny is he who naught can say,
 for such is the way of the witless.
104. The old etin I sought--- now am I back;
 in good stead stood me my speech,
 for with many words my wish I wrought
 in the hall of Suttungs' sons.
105. "With an auger I there ate my way,
 through the rocks I made me room!
 over and under were the etins' paths,⁴³
 thus dared I life and limbs
106. Gunnloth gave me, her gold stool upon,
 a draught of the dear-bought mead;
 an ill reward I her after left

⁴³ This stanza no doubt originally belonged to the series giving rules of conduct. It is used here to introduce another and more successful, amorous adventure of Óðinn in his quest for the 'mead of skaldship' he discovers that the precious drink is hidden in a mountain where it is guarded by the giantess Gunnloth, the daughter of Suttung. With an auger he bores a hole and creeps through in the form of a snake. Gunnloth allows him to stay with her for three days and permits him to drink of the mead. After his escape he spews it out into vessels held ready by the gods. True skalds are allowed a drink of it ("Skáldskaparmál," Chap. 1)

⁴⁴ Stanzas 105 and 106 are interchanged, following Simmons

⁴⁵ Kenning for "rocks"

for her faithful friendship,
for her heavy heart.

107. (Of the well bought matter) ⁴⁶ I made good use:
to the wise now little is lacking;
for Óðrænnir ⁴⁷ now up is brought,
and won for the lord-of-all-wights.

108. Unharmed again had I hardly come
out of the etins' hall,
if Gunnloth helped not, the good maiden,
in whose loving arms I lay.

109. The day after, the etins fared
into Hár's high hall,
to ask after Bolverk ⁴⁸ whether the Æsir among,
or whether by Suttung slain.

110. An oath on the ring did Óðin swear: ⁴⁹
how put trust in his troth?
Suttung he swindled and snatched his drink,
and Gunnloth he beguiled.

* * * *

111. ⁵⁰'Tis time to chant on the sage's chair:
at the well of Urth ⁵¹
I saw but said naught, I saw and thought,
(listened to Hár's lore); ⁵²
Of runes I heard men speak unraveling them,

⁴⁶ Following Egilsson's emendation

⁴⁷ "Exciter of Inspiration" (*) here the name of the mead of skaldship (but in St. 140 and in "Skáldskaparmál" the name of the vessel in which it was stored). It is now in Óðin's possession.

⁴⁸ "Evidoe" = Óðin's name assumed while among the giants. Thus conclusion differs from the one in "Skáldskaparmál."

⁴⁹ That such a person was not among the gods, or that he acknowledged Gunnloth as his wedded wife? The oath on the ring attached to the heathen altar was a specially solemn one.

⁵⁰ Beginning of the so-called "Lay of Lóðfáfnir."

⁵¹ There the gods assembled for council. See "Völuspá," St. 19. and "Grímnismál," St. 30.

⁵² Accepting Ma. J. enboff's emendation. See St. 163.

at the hall of Hárr,
in the hall of Hárr,
and so I heard them say:

112. Hear thou, Loddáfáfnir,¹¹ and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
at night rise not but to be ready for foe,
or to look for a spot to relieve thee.
113. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
in a witch's arms beware of sleeping,
linking thy limbs with hers.
114. She will cast her spell that thou carest not to go
to meetings where men are gathered;
unmindful of meat, and mirthless, thou goest,
and seekest thy bed in sorrow.
115. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
beware lest the wedded wife of a man
thou lure to love with thee
116. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
on fell or firth if to fare thee list,
furnish thee well with food
117. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
withhold the hardships which happen to thee

¹¹ This is probably the name of the *skáld* or singer (*þæ*) who pretends to have had the following verses of Óðinn addressed to him at a meeting of the gods, beginning on a mock-serious note

from the knowledge of knaves;
for, know thou, from knaves thou wilt never have
reward for thy good wishes.⁸⁴

118. A man I saw sorely bestead
through a wicked woman's words;
her baleful tongue did work his bane,
though good and unguilty he was.
119. Hear thou, Loddfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
if faithful friend thou hast found for thee,
then fare thou to find him full oft;
overgrown is soon with tall grass and bush
the trail which is trod by no one.
120. Hear thou, Loddfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
a good man seek thou to gain as thy friend,
and learn to make thyself loved.
121. Hear thou, Loddfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
the first be not with a friend to break
who was faithful found to thee;
for sorrow eateth the soul of him
who may not unburden his mind.
122. Hear thou, Loddfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
beware thou of bandying words
with an unwise oaf,

⁸⁴ "Good wishes" are here to be understood, it seems, as kind disposition toward him one confides in.

123. For from evil man not ever wilt thou
 get reward for good;
 a good man, though, will gain for thee
 the love and liking of many.
124. Then love is mingled when a man can say
 to a bosom friend what burdens him;
 few things are worse than fickle mind.
 no friend he who but speaks thee fair.
125. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 not three words shalt with a worse man bandy;
 oft the better man forbears
 when the worse man wounds thee.⁸⁸
126. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 neither shoemaker be nor shaftmaker, either,
 but it be for thyself
 let the shoe be ill shaped or the shaft not true,
 and they will wish thee woe.
127. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 if wrong was done thee let thy wrong be known,
 and fall on thy foes straightway.
128. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 in ill deeds not ever share,
 but be thou glad to do good.

⁸⁸ On slight provocation.

129. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 look not ever up, when fighting—
 for mad with fear⁶⁶ men then oft grow—
 lest that warlocks bewitch thee.
130. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 if thee list to gain a good woman's love
 and all the bliss there be,
 thy troth shalt pledge, and truly keep:
 no one tires of the good he gets.⁶⁷
131. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 be wary of thee, but not wary o'er much;
 be most wary of ale and of other man's wife,
 and eke, thirdly, lest thieves outwit thee.
132. Hear thou, Loddfáfnir, and heed it well,
 learn it, 'twill lend thee strength,
 follow it, 'twill further thee:
 never laugh at or mock, or make game of,
 guest or wayfaring wight.
133. Those who sit within hall oft hardly know
 of what kin be they who come;
 no man so flawless but some fault he has,
 nor so wicked to be of no worth.
 [Both foul and fair are found among men,
 blended within their breasts.]⁶⁸

⁶⁶ The panic fear which (according to the old Norwegian *King's Mirror*, Chap. 11) often seizes young and inexperienced warriors.

⁶⁷ That is, she will be true to you in turn.

⁶⁸ Only in the paper manuscripts.

134. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
at hoary sage⁸⁰ sneer thou never:
there is sense oft in old men's saws;
oft wisdom cometh out of withered bag⁸¹
that hangs 'mongst the hides,
and dangles 'mongst the skins drying
under roof, with the rennet.
135. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
beshrew not the stranger, nor show him the door,
but rather do good to the wretched.
136. That bar must be strong which unbars the door
to each and every one:⁸²
show the beggar your back lest, bearing thee grudge,
he wish you all manner of mischief.
137. Hear thou, Loddáfáfnir, and heed it well,
learn it, 'twill lend thee strength,
follow it, 'twill further thee:
when ale thou drinkest invoke earth-strength;⁸³
[for earth is good 'gainst ale, 'gainst ague, fire,⁸⁴
'gainst straining,⁸⁴ acorns, 'gainst witchery, steel,
'gainst house strife, the elder,⁸⁵ 'gainst hate,⁸⁶ the moon,

⁸⁰ In the original, *þul*. See Introduction, Note 2.

⁸¹ The old man's wrinkled mouth is humorously compared to a bag. See "Hámðismál," St 27, where the metaphor again suggests the rustic interior of the following lines.

⁸² The meaning seems to be only a strong bolt can last in the door which is unbarred to everyone. In other words, do not be too generous and hospitable. The line following is to be understood *in malam partem*.

⁸³ That is, as a remedy against any injurious effect therefrom. The bracketed lines, containing several folk medicinal remedies, are undoubtedly a later addition. Their translation is, for the most part, conjectural. See *Med og Minne* 1923, pp. 1 ff.

⁸⁴ Probably, in the form of a glowing iron.

⁸⁵ That is, tenesmus, relieved by the astringent decoction from acorns.

⁸⁶ In folklore, the elder bush exerts a pacifying influence.

⁸⁷ Some ailments such as rickets and the king's evil, were thought to be superinduced by "hate," that is, by the evil eye.

'gainst the rabies, alum, 'gainst ill luck, runes—]
for earth absorbs the humors all.

* * * *

138. ⁶⁷I wot that I hung on the wind-tossed tree
 all of nights nine,
wounded by spear, bespoken to Óðin,
 bespoken myself to myself,
[upon that tree of which none telleth
 from what roots it doth rise].⁶⁸
139. Neither horn⁶⁹ they upheld nor handed me bread;
 I looked below me—
 aloud I cried—
caught up the runes, caught them up wailing,
 thence to the ground fell again.
- 140 From the son of Bolthorn,⁷⁰ Bestla's father,
 I mastered mighty songs tune,
and a drink I had of the dearest mead,
 got from out of Óðrœnnr.
141. Then began I to grow and gain in insight,
 to wax eke in wisdom:
one verse led on to another verse,
one poem led on to the other poem.

⁶⁷ Here begins the portion usually called "The Rune Poem." In order to discover the runes, and through them to become possessed of secret wisdom, Óðin sacrificed himself by hanging himself on the World-Ash and wounding himself with his spear. Hence the world-tree is called Yggdrasil, that is Ygg's ('the Terrible One's,' Óðin's) Horse ('the gallows'). The manner in which Óðin sacrificed himself is instanced also otherwise in Germanic heathendom. For example, according to the *Gaifreks saga*, Chap. 7, the hero Starkath sacrificed King Víkar to Óðin by transfixing him with a spear and suspending him from a tree. It is difficult, however, to avoid the conclusion that the conception of the first two stanzas (see also St. 143) is ultimately derived from the crucifixion scene of the Bible, as Bugge has endeavored to prove.

⁶⁸ These lines seem to have gotten here from 'Fǫlsvinnsmál,' St. 14.

⁶⁹ Drinking horn.

⁷⁰ In 'Gylfaginning,' Chap. 1 we learn that the giant Bolthorn had a daughter Bestla who by Bur, becomes the mother of Óðin, Vili, and Vé. It has been conjectured that the wise Mimir is this giant's son (see 'Vǫluspá,' Sts. 27-28 and Note 27). Thus, Óðin's wisdom is derived from three sources: from his self-sacrifice, from Mimir's well, and from a drink out of Óðrœnnr (see St. 107 and note).

142. Runes wilt thou find, and rightly read,
 of wondrous weight,
 of mighty magic,
 which that dyed⁷² the dread god,
 which that made the holy hosts,
 and were etched by Óthin,
143. Óthin⁷² among Æsir, for alfs, Dáin,⁷³
 Dvalin⁷³ for the dwarfs,
 Alsvith⁷⁴ among etins, (but for earth-born men)⁷⁵
 wrought I some myself.
144. Know'st how to write,⁷⁶ know'st how to read,
 know'st how to stain, how to understand,
 know'st how to ask, know'st how to offer,
 know'st how to supplicate, know'st how to sacrifice?
145. 'Tis better unasked than offered overmuch,
 for ay doth a gift look for gain;
 'tis better unasked than offered overmuch
 thus did Óthin write⁷⁷ ere the earth began,
 when up he rose in after time.
146. Those spells I know which the spouses of kings⁷⁸
 wot not, nor earthly wight:
 "Help" one is hight, with which holpen thou'lt be
 in sorrow and care and sickness.
147. That other I know which all will need
 who leeches list to be⁷⁹

⁷² That is, with blood, which is thought especially potent in magic

⁷³ Supply "wrought runes."

⁷⁴ See "The Catalogue of Dwarfs."

⁷⁵ "The All-Wise" Compare Alvis, the dwarf ('Alvismál')

⁷⁶ Conjecturally supplied by Gering.

⁷⁷ The runes they were scratched into wood, stone, or bone. The translation of the following lines is mainly conjectural. They deal with the correct making and interpretation of runes, and with their proper use in sacrifice and magic. See Note 69.

⁷⁸ See St. 138 and Note 65.

⁷⁹ Who are credited with secret knowledge for instance, Sigdrífa, Grímhild, Guthrun.

(on the bark scratch them of bole in the woods
whose boughs bend to the east).⁷⁹

148. That third I know, if my need be great
to fetter a foeman fell;⁸⁰
I can dull the swords of deadly foes,
that nor wiles nor weapons avail.⁸¹

149. That fourth I know, if foemen have
fettered me hand and foot.
I chant a charm⁸² the chains to break,
so the fetters will fly off my feet,
and off my hands the halter.

150. That fifth I know, if from foeman's hand
I see a spear sped into throng,
never so fast it flies but its flight I can stay,
once my eye lights on it.

151. That sixth I know, if me someone wounds
with runes on gnarled root written,⁸³
or rouses my wrath by reckless speech:
him blights shall blast, not me.

152. That seventh I know, if o'er sleepers' heads
I behold a hall on fire:
however bright the blaze I can beat it down—
that mighty spell I can speak.⁸⁴

153. That eighth I know which to all men is
needful, and good to know:

⁷⁹ These are the 'Limb runes'. See 'Sigdrifumál' St. 12, from which these lines are supplied by the Translator.

⁸⁰ That is, by magic.

⁸¹ On this stanza, see "Rígsþula," St. 44.

⁸² Consisting a so of 'runes'. In Bede's *Historia ecclesiastica* IV, 22, a prisoner who frees himself from his fetters is asked '*an forte litteras salutorias de quolibet fabrice ferunt, apud se habent*'. This is also the theme of one of the 'Mersburg Charms'. See Grogaldt, St. 10.

⁸³ In which manner Grettir's death is brought about (*Grettis saga*, Chap. 8, ll.).

⁸⁴ See "Rígsþula," St. 45.

when hatred runs high, heroes among,
their strife I can settle full soon.

154. That ninth I know: if need there be
to guard a ship in a gale,
the wind I calm, and the waves also,
and wholly soothe the sea.⁸⁶
155. That tenth I know, if night-hags sporting
I scan aloft in the sky:
I scare them with spells so they scatter abroad,
heedless of their hides,⁸⁶
heedless of their haunts.
156. That eleventh I know, if I am to lead⁸⁷
old friends to the fray
under buckler I chant⁸⁷ that briskly they fare
hale and whole to battle,
hale and whole from battle
hale wherever they are.
157. That twelfth I know, if on tree I see
a hanged one hoisted on high:
thus I write and the runes I stain⁸⁸
that down he drops
and tells me his tale.⁸⁹
158. That thirteenth I know if a thane's son I shall
wet with holy water:⁹⁰
never will he fall, though the fray be hot,
nor sink down, wounded by sword.

⁸⁶ Compare with "Grógaldr," St. 11.

⁸⁷ That is, of their own "skins" or forms, which they leave behind on their rides. The incantations cause the witches to forget both their original forms and their homes.

⁸⁸ See the *barditus* mentioned by Tacitus in his *Germania*, Chap. 3, produced "*objectis ad os scutis*."

⁸⁹ See St. 142 and Note 69.

⁹⁰ Óðinn seeks the wisdom of the dead. See also "Baldur draumar," St. 5, and "Hár-bærhjód," St. 44.

⁹¹ In the heathen rite of baptism. See "Rígsþula," St. 7 and note.

159. That fourteenth I know, if to folk I shall
 sing and say of the gods:
 Æsir and alfs know I altogether—
 of unlearned few have that lore.
160. That know I fifteenth which Thjóðhræir⁹¹ sang,
 the dwarf, before Delling's door;⁹²
 gave to Æsir strength, to alfs victory
 by his song, and insight to Óðin.
161. That sixteenth I know, if I seek me some maid,
 to work my will with her:
 the white-armed woman's heart I bewitch,
 and toward me I turn her thoughts.
162. That seventeenth I know, (if the slender maid's love
 I have, and hold her to me:
 thus I sing to her)⁹³ that she hardly will
 leave me for other man's love.
163. In this lore wilt thou, Loddáfáfnir, be
 unversed forever and ay:
 thy weal were it, if this wisdom thine—
 'tis helpful, if heeded,
 'tis needful, if known.
164. That eighteenth I know which to none I will tell,⁹⁴
 neither maid nor man's wife—
 'tis best warded if but one know it:
 this speak I last of my spells—
 but only to her in whose arms I lie,
 or else to my sister also.

⁹¹ Unknown elsewhere.

⁹² Kenning for "dawn" (?) As to Delling, see "Vafþrúðnismál," St. 25

⁹³ Supplied by the Translator

⁹⁴ This is, perhaps, the same unfathomable secret Óðin whispered in Baldr's ear as he lay dead ("Vafþrúðnismál," St. 54)

165. Now are Hár's sayings spoken in Hár's hall,
 of help to the sons of men,
 of harm to the sons of etins,
hail to whoever spoke them, hail to whoever knows them!
 Gain they who grasp them,
 happy they who heed them!

The Lay of Vafthrúthnir

Vafþrúðnismál

This lay is frankly didactic in purpose, offering fragments of cosmogonic and mythological information which is brought out in the course of a *seinn* or "flyting" between the king of the gods and the wise giant Vafthrúthnir.¹ The narrative frame chosen is not unskillfully handled.

Óðinn has heard of the wisdom of Vafthrúthnir and, against the wishes of his anxious spouse, fares to see him in his hall, there to match his own lore against the giant's. After an initial test of the "wisdom" of his guest who has, so far, insisted on standing on the floor, Vafthrúthnir urges him to occupy the high-seat, there to continue the wager, with the loser's head as the stake. Óðinn now becomes the interrogator and finally propounds the unanswerable question. Through it, but too late, the doomed giant recognizes his opponent.

The measure is *ljóðabattur*, the typical vehicle of gnomic poetry. The regular dialogic form has, in this as in other cases, favored the preservation of the text which is handed down complete in the *Codex Regius*, and in part in the *Hauksbok*. In addition, some nine stanzas of it occur in various connections in Snorri's paraphrase in the "Gylfaginning." There are no clues as to place of origin. The purely heathen tone has led scholars to assign the poem to the tenth century, but we may well suspect it to be a later, perhaps skaldic, effort.

(*Óðinn said:*)

1. "Give rede now, Frigg,² as to fare me listeth
to wise Vafthrúthnir
Much I wonder if in wisdom my like
the all-wise etin be."

(*Frigg said:*)

2. "At home had I Herjafather³ rather,
in the garth of the gods;
there's no match in might among thurses
to that all-wise etin."

(*Óðinn said:*)

3. "Far have I fared, much afcild have I been,
and have striven in strength with gods;
to view me listeth how Vafthrúthnir
lives in his high-timbered hall."

¹ "Strong in Entangling," that is, in questions.

² "Beloved," Óðinn's wife.

³ "Father of Hosts," Óðinn.

(*Frigg said:*)

4. "All hail to thy going! all hail to thy coming!¹
all hail to thee, hence and hither!
May thy wit not fail thee, Father of Men,²
when with words ye war."
5. ³[Went then Óthun his wisdom to match
with the all-wise etin;
fared to the hall of Im's father.⁴
In went Ygg⁵ forthwith.]

(*Óthim said:*)

6. "Hail, Vafthrúthnir! to thy hall I am come
to see thee, etin, myself,
to know me listeth if lore thou hast,
or art all-wise, etin."

(*Vafthrúthnir said:*)

7. "What wayfaring wight such words darest
hurl at me in my hall?
Alive shalt thou never leave this hall
if thou showest thee lesser in lore."

(*Óthim said:*)

8. Gagnráth⁶ my name; as guest I come
to thy threshold thirsty, oh thurs!
Needful of welcome I wandered long,
to thy hearth hither I fared."

(*Vafthrúthnir said:*)

9. "Why then, Gagnráth, greet me from floor⁷
In the hall seat thee on settle!

¹ Óthim.

² As the only example of a narrative stanza in *ljóðahattr*, this one looks like an (unnecessary) interpolation. The unannounced shift of scene is common to Eddic poems and the ballad.

³ Nothing is known of this son of Vafthrúthnir.

⁴ Óthun. See "Völuspá," St. 28 and Note 30.

⁵ 'Giving Good Counsel,' that is, for victory.

Moot then may we who most knoweth,
whether guest or grizzled thul."⁹

(*Othin said:*)

10. ¹⁰"In want who comes to a wealthy man,
let him say what is needful, or naught!
Too much babbling is bad for him
to cold-hearted host who comes."

(*Vafþrúðnir said:*)

11. "Say then, Gagnráth, since unseated thou wilt
match thy lore with mine:
how the horse is hight on high which draws
every day at dawn to mankind?"

(*Othin said:*)

12. "He is Skínfaxi¹¹ hight which skyward brings
every day at dawn to mankind,
of horses best he to heroes seems,
his mane glisters like gold."

(*Vafþrúðnir said:*)

13. "Say then, Gagnráth, since unseated thou wilt
match thy lore with mine
how the horse is hight which the hallowed night
brings to the blessed gods?"

(*Othin said:*)

14. "He is Hrímfaxi¹² hight which the hallowed night
brings to the blessed gods.
As he fares, foam doth fall from his bit;
thence cometh the dew in the dales."

⁹ See "Hávamál," Note 2.

¹⁰ This stanza would seem to belong with the counsels on conduct in "Hávamál" rather than here.

¹¹ "Shiny-Mane," the sun-horse.

¹² "Rime-Mane."

(Vafthrúthnir said:)

15. "Say then, Gagnráth, since unseated thou wilt
 match thy lore with mine:
 how the flood is hight which flows between
 the garth of the gods and the etins?"

(Othin said:)

16. "Is hight Ifing the flood which flows between
 the garth of the gods and the etins;
 will it ever and ay open remain:
 on it never is ice."

(Vafthrúthnir said:)

17. "Say then, Gagnráth, since unseated thou wilt
 match thy lore with mine:
 how the field is hight where as foes will meet
 Surt¹³ and the sacred gods?"

(Othin said:)

18. "Is hight Vígríth¹⁴ the field where as foes will meet
 Surt and the sacred gods;
 a hundred leagues in length it is,
 was that plain appointed to them."

(Vafthrúthnir said:)

19. "Wise art, wayfarer! welcome to bench!
 let us sitting on settle hold converse.
 Our heads be stakes, my hall within,
 and wins he whose wisdom is greater."

(Othin said:)

20. "Say thou firstly, for sage thou art
 and thou, Vafthrúthnir, dost wot:
 whence came the earth and the heavens above,
 at the outset, etin?"

¹³ The god of fire. See "Völuspá," St. 51 and Note 73.

¹⁴ "Field of Battle."

(*Vafþrúðnir said:*)

21. "Of Ymir's¹⁸ flesh the earth was shaped,
 the barren hills of his bones;
 and of his skull the sky was shaped,
 of his blood the briny sea."

(*Óðinn said:*)

22. "Say thou this second, for sage thou art
 and thou, Vafþrúðnir, dost wot:
 whence the moon did come who rides men above,
 and the sun also?"

(*Vafþrúðnir said:*)

23. "Mundilferi¹⁹ is hight the Moon's father,
 and the Sun's also;
 they must daily wander the welkin about,
 to tell the time for men."

(*Óðinn said:*)

24. "Say thou this third, in thy thought if it dwells
 and thou, Vafþrúðnir, dost wot:
 whence the day springeth, in the dales which shines,
 and eke the night and new moon?"

(*Vafþrúðnir said:*)

25. "Is one Delling²⁰ hight, he is Day's father,
 but Night was born to Nor;
 Waxing and waning moon the wise gods made
 to tell the time for men."

(*Óðinn said:*)

26. "Say thou this fourth, if thou fathom it,
 and thou, Vafþrúðnir, dost wot.

¹⁸ See especially "Grimnismál," Sts. 41-42, also "Völuspá" St. 3 and Note 5.

¹⁹ According to "Gylfaginning," Chap. 10, he had named his daughter after the sun, and his son after the moon. In order to punish him for his presumption the gods set them to drive the wains of the sun and the moon.

²⁰ "The Shining." According to "Gylfaginning," Chap. 9, a god who with Nótt, "Night," engendered a son, Dagr, "Day."

whence winter came and warm summer,
in the beginning, for gods?"

(Vafthrúthnir said:)

27. "Is one Vindsval¹⁸ hight, he is Winter's father,
and Summer is Svásuth's son;
(but Vindsval was to Vásuth born:
cold-hearted all that kin)."¹⁹

(Óðin said:)

28. "Say thou this fifth, if sage thou art
and thou, Vafthrúthnir, dost wot:
who the oldest etin of Ymir's kin
was in the world's first days?"

(Vafthrúthnir said:)

29. "Ages before the earth was made,
Bergelmir came to be;
Thrúthgelmir was that thurs' father,
but Aurgelmir²⁰ oldest of all,"

(Óðin said:)

30. "Say thou this sixth, if sage thou art
and thou, Vafthrúthnir, dost wot:
whence Aurgelmir and all his sib
at the outset, wise etin?"

(Vafthrúthnir said:)

31. "Out of Élivágar²¹ spurted venom drops,
and waxed till there was an etin;
'tis thence our kin came altogether;
hence frightful and fierce our ways."

¹⁸ "Wind-Cold, a giant, as are Vásuth, 'the Wet and Cold One,' and Svásuth, "the Mild One."

¹⁹ Supplied with Bugge, after "Gylfaginning," Chap. 18.

²⁰ The meanings of these giant names are not certain.

²¹ 'Stormy Rivers,' imagined as 'venom cold' rivers in the far North ("Gylfaginning," Chap. 4).

(*Óðinn said:*)

32. "As a seventh say, if sage thou art
and thou, Vafþrúðnir, dost wot:
how children gat the grim etin,
as misshapen she-thurs none was?"

(*Vafþrúðnir said:*)

33. " 'Neath the ice-etin's arms, say they,
there grew both girl and boy;
one with the other, the wise etin's shanks
begat a six-headed son."

(*Óðinn said:*)

34. "Say as an eighth, if sage thou art
and thou, Vafþrúðnir, dost wot:
what oldest of eld the earth above;
for all-wise, etin, thou art."

(*Vafþrúðnir said:*)

35. "Ages before the earth was made,
Bergelmir came to be;
that first I wot that the wise etin
lifeless was laid in the coffin."²²

Óðinn said:

36. "Say as a ninth, if sage thou art
and thou, Vafþrúðnir, dost wot:
whence the wind cometh o'er the waves which blows,
yet is never seen itself?"

Vafþrúðnir said:

37. "One Hraesvelg²³ hight sits at heaven's end,
an etin in eagle's shape:
from his wings is wafted the wind which blows
over all who live."

²² The interpretation of this line is doubtful.

²³ "Corpse-Gulper."

Óðin said:

38. "Say as the tenth, since the sacred gods' fates
 thou, Vafthrúthnir, dost wot:
 whence came wise Njorth²⁴ among holy gods—
 [temples and fanes full many hath he—]"²⁵
 yet was not begot among gods?"

(Vafthrúthnir said:)

39. "In Vanahcim²⁶ Vanir begat him,
 and gave him as hostage to gods;
 at the world's last weird he will wend again
 home to the wise Vanir."

(Óðin said:)

40. "Say as eleventh where e'er living men
 slay each other with swords;
 fighting they fall, then fare from battle
 and drain goblets together."

(Vafthrúthnir said:)

41. "All the einherjar²⁷ in Óðin's garth
 slay each other with swords:
 fighting they fall, then fare from battle
 and drain goblets together."

(Óðin said:)

42. "Say as the twelfth how the sacred gods' fates
 thou, Vafthrúthnir, dost wot?
 Of the etin's lore, and of all godheads,
 thou sayest but sooth,
 thou all-wise etin!"

²⁴ The name of this Van god corresponds exactly to that of the goddess Nerthus, "*Terra mater*," whose rites are described by Tacitus in the famous 40th chapter of his *Germania*. Originally doubtless a fertility god, in Norse mythology Njorth rules over the wind and the sea.

²⁵ This line is no doubt interpolated.

²⁶ "The Home of the Vanir." As a return hostage, the Æsir sent Mímir ("Völuspá," St. 45, Note 65).

²⁷ "Single Combatants" (?), the fallen warriors who are gathered by the valkyries into Óðin's hall, Valhöll (Valhalla).

(*Vafþrúðnir said:*)

43. "Of the etins' lore, and of all godheads,
sooth, and but sooth, I say,
for I have seen all the worlds 'neath the welkin.
Nifhel²⁸ beneath nine worlds I saw,
to which the dead are doomed."²⁹

(*Óðinn said:*)

44. "Far have I fared, much afield have I been,
have oft striven in strength with gods;
what wights will live when that winter is over,
to earth dwellers awful?"³⁰

(*Vafþrúðnir said:*)

45. "Líf and Lífthrásir,³¹ in the leafage they
will hide of Hoddmimir;³²
the morning dews their meat will be,
they will rear the races of men."

(*Óðinn said:*)

46. "Far have I fared, much afield have I been,
have oft striven in strength with gods:
how soars the sun on the smooth heavens,
when snatched by Fenrir's³³ fangs?"

(*Vafþrúðnir said:*)

47. "A daughter orb was to Alfrothul³⁴ born,
ere that snatched her Fenrir's fangs;
on her mother's path will the maiden fare,
the time the fair gods fall."

²⁸ "Dark Hel" or Nifheim, the realm of Hel, the abode of the dead.

²⁹ A difficult line.

³⁰ The so-called *fimbulvinter*, 'Chief of Winters,' foretold also in "Völuspá" St. 40, and 'Völuspá hin skamma,' St. 14, as preceding the end of the world. It consists of three winters with no summer between.

³¹ "Life" and "Longing for Life" (?).

³² This tree is probably identical with the world tree, Yggdrasil, ("Völuspá," Sts. 2 and 19) and the "Tree of Mimir" ('Fjölsvinnsmál' St. 14 and Note 15).

³³ See "Völuspá," St. 39 and Note 34.

³⁴ "Alf-Beam," a kenning for the sun.

(*Óðinn said:*)

48. "Far have I fared, much afield have I been,
 have oft striven in strength with gods:
 what wise maidens, the wide sea over,
 full many swiftly fare?"

(*Vafthrúthnir said:*)

49. "Three throngs of maidens⁴⁵ over Mogthrásir's
 thorp do throw themselves:
 good hap they bring where to homes they fare,
 though of etins' kin they are."

(*Óðinn said:*)

50. "Far have I fared, much afield have I been,
 have oft striven in strength with gods:
 of gods that were who will wield the sway,
 when Surt's fire is slaked?"⁴⁶

(*Vafthrúthnir said:*)

51. "Vithar⁴⁷ and Váli⁴⁸ will ward the gods' fanes,
 when Surt's fire is slaked;
 Móði and Magni⁴⁹ will Mjólnir have,
 when Thór has thrown it last."

(*Óðinn said:*)

52. "Far have I fared, much afield have I been,
 have oft striven in strength with gods:
 what wight will end Alfather's⁵⁰ life,
 when draws near the dreaded doom?"

⁴⁵ "These maidens are norns who assist at childbirth. See *Fáfnismál* Sts. 12 and 13. 'Mogthrásir,' 'Desirous of Sons,' is a symbolic designation for mankind, 'Mogthrásir's thorp,' for the world' [F. Jónsson]

⁴⁶ See "Völuspá," St. 51 ff.

⁴⁷ See "Völuspá," St. 53 and Note 78.

⁴⁸ See "Völuspá," St. 52, Note 37.

⁴⁹ "The Courageous" and "the Strong," who both are sons of Thór and hence inherit his hammer *Mjólnir* (See "Þrymskviða," St. 1 and Note 2). Other divinities inhabit Itha Field according to "Völuspá," St. 61 ff.

⁵⁰ Óðinn.

(*Vafþrúðnir said:*)

53. "Will the Wolf swallow Valfather⁴¹ then;
will Vithar avenge him;
he will sunder the savage jaws
of fearsome Fenrir."

(*Óðinn said:*)

54. "Far have I wandered, much afield have I been,
have oft striven in strength with gods:
what did Óðinn whisper in the ear of his son,
ere Baldr on bale was laid?"⁴²

(*Vafþrúðnir said:*)

55. "No dweller on earth knows what in days of yore
thou said'st in the ear of thy son:
with fey mouth fondly I flaunted my lore
and spoke of the day of doom.
With Óðinn now my insight I matched:
of all beings thou art born wisest."

⁴¹ Óðinn.

⁴² See "Hávamál," St. 164 and Note 94.

The Lay of Grímnir

Grímnismál

Like the foregoing poem, the "Grímnismál" has a didactic purpose, instruction in the mythology, the heavenly geography, and the nomenclature of the Northern Olympus.¹ It is conveyed in Óðin's monologue, addressed first, as a reward, to young Agnar, who takes pity on his plight, and finally to his erstwhile favorite Geirræth, to whom the god gradually reveals his dread identity. The epic framework has elements in common with a fairy story, still told in our days in northern Norway, of two brothers who sail to a monster-infested island where the one brother abandons the other to his fate in order to claim the kingdom for himself. And there is a striking similarity between the story of the rivalry of Óðin and his wife Frigg, as told in the Introductory Prose, and the legend about the origin of the Langobards as told in the Edict of their king, Rotharis (644 A.D.), and retold by the Langobardian monk and historian, Paulus Diaconus (ca. 800).²

The form of the narrative is very symptomatic. The reader is to gather that the old cotter has given Geirræth the counsel to make away with his brother, from the conversation between Óðin and Frigg, that it was they who fostered the youths, again, that Frigg, in maligning Geirræth as a maser had a double purpose—in the first place, to induce Óðin to visit the king whom by her enmity she renders hostile to the disguised god, in the second place, to destroy Geirræth, since Óðin would of course not let his ill treatment go unavenged.³

The poem has suffered chiefly from accretions, which detract seriously from its æsthetic value: its monologic form no doubt tempted copyists to interpolate stray bits of lore—sometimes of great value—which they were anxious to have preserved within its framework. For the most part, these differ in form from the otherwise regular *ljóðaháttir* stanzas.

There are no positive indications as to time of composition (tenth century?) or place of origin. Certainly the poem is archaic. It is handed down completely both in the *Codex Regius* and the *Hauk. bók*, and some twenty stanzas are embedded in Snorri's paraphrase in the "Gylfaginning."

King Hrauthung had two sons, Agnar and Geirræth.⁴ Agnar was ten years old, Geirræth eight. One day they were rowing in a boat with their tackle, to catch small fry, when the wind blew them out to sea. In the darkness of night they were dashed against the land. They made the shore and found a cotter. They stayed there that winter. The goodwife fostered Agnar, the goodman, Geirræth and counseled him in shrewdness. In spring he got them a boat, and when he and his wife led them down to the shore he spoke secretly with Geirræth. They had a fair wind and came to their father's landing place. Geirræth was forward in the boat. He leapt out on shore and thrust the boat back into the sea and said, "Now go where all

¹ Some scholars, to be sure, see in the poem an Óðin monologue of great impressiveness, with no breaks in its unity—one which originally had nothing to do with the King Geirræth motif.

² Deitter and Heinzel II, 172.

³ "Spear-Peace" (?), that is, peace gained by the spear.

trolls may take thee! ' Agnar drifted out to sea, but Geirröðr went up to the buildings. He was warmly welcomed, and as his father had died he was made king and became a famous leader.

One day, Óðin and Frigg were sitting in Hlithskjalf⁴ and were looking out upon all the worlds. Then said Óðin: "Dost thou see Agnar, thy foster son, how he begets children with an ogress in a cave? But Geirröðr, my foster son, is king in the land." Frigg answered: "He is so grudging about his food⁵ that he lets his guests die of hunger when he thinks too many have come." Óðin said that this was a gross lie, and so they laid a wager about this matter. Frigg sent her chambermaid Fulla to Geirröðr to tell him to beware lest he be bewitched by a warlock who was then come into the land. She told him that the warlock could be recognized by this, that no dog was so fierce as to rush at him. But it was evil slander, to say that King Geirröðr was not generous about his food. Yet he had that man taken captive whom his dogs would not set on. He was clad in a blue cloak and gave his name as Grímnir,⁶ and said no more about himself though he was asked. The king tortured him to make him speak, by setting him between two fires; and there he sat for eight nights. Geirröðr had a son ten years old, who was named Agnar after his brother. Agnar went up to Grímnir and gave him a full horn to drink from and said that the king did ill to torture one who had done no wrong. Grímnir emptied it. By that time the fire had come so near him that his cloak began to burn.

He said:

1. Hot art thou, blaze, and too high, withal!
 Get, fire, thee farther away!
 My frieze coat is singed though I flung it aloft,
 flares up the fur in the flames.
2. Eight nights famished 'twixt the fires I sate,
 nor did anyone fetch me food,
 but Agnar only who after shall rule,
 Geirröðr's son, o'er the Goths.⁷

⁴ Ha., of Gates, or 'Gate Tower'. Óðin's seat in Valholl. 'When he seats himself in the high seat he can see all the world and the doings of every man' ('Gylfaginning,' Chap. 8).

⁵ A cardinal sin in a king according to Old Norse conceptions.

⁶ 'The Masked One'. Óðin. He is frequently pictured as concealing his countenance by a wide cowl.

⁷ Here, as frequently used in a general and honorific sense for "warriors."

3. All hail to thee, for happiness
 is given thee, Agnar, by Óðin.
Better guerdon shalt never get
 for one beaker of beer.
4. The land is holy which lies yonder,
 near to Æsir and alfs;
in Thrúthheim,⁸ there shall Thór ay dwell,
 till draws nigh the doom of the gods.
5. On Ydal's⁹ plains Ull hath reared him
 his hall timbered on high.
For Frey's¹⁰ tooth fee was fashioned of yore
 Alf-Home, as gift by the gods.
6. A third hall still, all thatched with silver,
 was built by the blessed gods:
in Válskjalf¹¹ hall did house himself
 Óðin in olden days.
7. Sokkvabekk¹² called is the fourth, which cool waters
 ripple round about;
there Óðin and Sága¹³ all their days drink,
 glad from golden cups.
8. Gladhome is hight the fifth where golden shimm'ring
 Valhöll¹⁴ is widely spread out;
here Óðin chooses every day
 weapon-slain warriors.

⁸ "Land of Strength"

⁹ "Yew Dales." Ull, "Glorious," is the god of archery. His weapon, the longbow, was made out of the yew. He is, possibly, a hypostasis of Óðin, or of Týr, the god of war.

¹⁰ "Lord." He is the god of fertility and prosperity. Like Njorth (see "Vafþrúðnismál," Sts. 38-39), his father he is said to be of Van origin. The "tooth fee" is a gift to an infant when he cuts his first tooth.

¹¹ "Hall of Slain Warriors" (?), the first of Óðin's three halls.

¹² "Sunken Hall" (?). Compare with Fensalir in "Völuspá," St. 33.

¹³ "Seeress," Frigg. The name is etymologically connected, but not identical, with the Norse word for "history," "story."

¹⁴ "Hall of Slain Warriors." See Válskjalf, in St. 6 above, and, "Vafþrúðnismál," Sts. 40-

9. Easily known to Ygg's chosen
are the heavenly halls:
the rafters, spearshafts; the roofs, shield-shingled;
and the benches strewn with byrnes.
10. Easily known to Ygg's chosen
are the heavenly halls:
a wolf hangeth o'er the western gate,
and hovers an eagle on high.¹⁵
11. Thrymheim¹⁶ is hight the sixth, where Thjatsi dwelled,
the etin of awful might,
Njorth's bride there her bower hath,
Skathi,¹⁷ where her father before.
12. Breithablik¹⁸ the seventh, there Baldr the good
hath reared him his bright abode:
in that land it lies where least I know
falsehood and faithlessness.
13. Hminbjorg¹⁹ the eighth; there Heimdall, they say,
guards the holy hall,
there the gods' warder in goodly stead
the mead drinks, glad in mind.
14. Folkvang²⁰ the ninth, where Freya²¹ chooses
who seats shall have in her hall:
half of the slain are hers each day,
and half are Óðin's own.

¹⁵ Wolf and eagle, as scavengers of the battlefield, are symbolic of Óðin's warlike activities. Their carved images adorn the gable ends of his hall.

¹⁶ "Noise Home."

¹⁷ "Scathe." She is Thjatsi's daughter and Njorth's wife. See also "Hárbarzljóð," St. 19, and "Lokasenna," St. 30.

¹⁸ "The Far Shining", properly the seat of Baldr, the god of innocence, justice, and light.

¹⁹ "Heavenly Mountains." Concerning Heimdall, see "Völuspá," St. 1, note.

²⁰ "Battlefield."

²¹ "Mistress," "Queen" (feminine of Frey), the goddess of love. She is the daughter of Njorth and the sister of Frey.

15. Glitnir²² the tenth, which with gold is propped,
 and is shingled with shining silver;
 there Forseti²³ unflagging sits,
 the god that stills all strife.
16. Nóatún²⁴ the eleventh, where Njorth hath him
 reared his bright abode;
 the sinless god his seat there has
 and rules in high-timbered hall.
17. Greenwood grow, and grasses tall,
 in Víthi,²⁵ Víthar's land:
 from horseback leaps the hero, eager
 to avenge his father's fall.
18. By Andhrímnir²⁶ in Eldhrímnir²⁷
 Sæhrímnir,²⁸ the boar, is boiled,
 the best of bacons; though 'tis barely known
 what the einherjar²⁹ eat.
19. Valfather feeds Freki and Geri³⁰
 on the flesh of the fallen;
 but weapon-glad Óðin on wine only
 lives forever and ay.
20. The whole earth over, every day,
 hover Hugin and Munin;³¹
 I dread lest Hugin droop in his flight,
 yet I fear me still more for Munin.

²² "Shining."

²³ "The Presiding One," son of Baldr and Nanna.

²⁴ "Shipstead" "harbor."

²⁵ "Wide land" (?) As to Víthar, see "Völuspá," St. 53.

²⁶ "Sooty in the Face," the cook of Valholl.

²⁷ "Sooty from the Fire," the kettle.

²⁸ "Sooty Black" (?)

²⁹ See "Vafþrúðnismál," St. 41.

³⁰ Both names signify 'the Greedy One.' They are Óðin's two wolves.

³¹ 'Thought' and 'Remembrance,' Óðin's ravens which bring him intelligence.

21. Thund³² roars loudly; sports Thjóðvitnir's
fish³³ in the foaming flood;
the strong stream seems too stiff to wade
for warriors to Valholl bent
22. Valgrind³⁴ is the gate that wards the gods,
holy, high holy doors;
old is that wicket, nor wot many
with what bolt that gate is barred.
23. Five hundred rooms and forty withal
I ween that in Bilskirnir³⁵ be;
of all the halls which on high are reared
the greatest I see is my son's.
24. Five hundred doors and forty withal
I ween that in Valholl be:
eight hundred warriors through one door hie them
when they fare forth to fight the Wolf.³⁶
25. Heithrún the goat on the hall that stands,
eateth off Læráth's³⁷ limbs;
the crocks she fills with clearest mead,
will that drink not e'er be drained.
26. Eikthyrnir,³⁸ the hart on the hall that stands,
eateth off Læráth's limbs;
drops from his horns in Hivergelmir³⁹ fall,
thence wend all the waters their way.

³² 'The Noisy' (?) a river probably thought to flow around Valholl

³³ 'The Great Wolf' Fenrir, his 'fish,' is possibly the Mithgarth Serpent. But the whole stanza presents great difficulty

³⁴ 'The Gate of the Battle-Slain.'

³⁵ Of uncertain meaning. It is the hall of Thór, who is a son of Óðinn

³⁶ Fenrir. See "Lokasenna," Note 24, and "Völuspá," St. 52.

³⁷ Læráth seems to be identical with the tree Yggdrasil which suffers still other harm. See Sts. 26 and 33 ff

³⁸ 'Oak Antlers' (?)

³⁹ A well at the foot of Yggdrasil

- 27.⁴⁰ [Sith and Vith, Sækin and Eikin,
Svol and Gunnthró, Fjorm and Fimbulthul,
Rín and Rinnandi,
Gipul and Gopul, Gomul and Geirvimul,
they flow by the garth of the gods;
Thyn and Vin, Tholl and Holl,
Gráth and Gunnthorin.
28. Vína is hight one, Vegsvinn the other,
the third, Thjóthnuma,
Nyt and Not, Nonn and Hronn,
Slith and Hrith, Sylg and Ylg,
Vil and Ván, Vond and Strond,
Gjoll and Leiptr, flow in the land of men,
but hence flow to Hel.]
29. Kormt and Ormt and the Kerlaugs twain,
Thór does wade through
every day, to doom when he fares
'neath the ash Yggdrasil;
for the bridge of the gods⁴¹ is ablaze with flames—
hot are the holy waters.
30. ⁴²[Glath and Gyllir, Gler and Skeithbrumir,
Silfrintopp and Sinir,
Gísl and Falhófnir, Gollitopp and Léttfeti —
these steeds ride heavenly hosts
every day, to the doom when they fare
'neath the ash Yggdrasil.]
31. Three roots do spread in threefold ways
beneath the ash Yggdrasil:
dwell etins 'neath one, 'neath the other, Hel,
'neath the third; Mithgarth's⁴³ men.

⁴⁰ The following catalog of rivers is plainly interpolated. Their names refer, some to swift-ness, others to coldness and depth. For Leiptr, see "Helgakviða Hundingsbana" II, St. 30.

⁴¹ Bifrost, "The Quaking Bridge" (see St. 45). The bearing of the passage is not clear.

⁴² The catalog of steeds likewise is interpolated. Their names refer to speed, bright appearance, and similar qualities.

⁴³ "Middle World" or "The Enclosure."

32. " (An eagle sitteth on Yggdrasil's limbs,
whose keen eyes widely ken;
'twixt his eyes a fallow falcon is perched,
hight Vethrfolnir, and watcheth.)
33. Ratatosk⁴⁵ the squirrel is hight which runneth ay
about the ash Yggdrasil:
the warning words of the watchful eagle
he bears to Níðhogg⁴⁶ beneath.
34. "[Four harts also the highest shoots"
ay gnaw from beneath:
Dáin and Dvalin,⁴⁷ Duneyr and Dýrathróf.]
35. [More worms do lie the world tree beneath
than unwise apes may ween.
Góin and Móin, which are Grafvitnir's sons,
Grábak and Grafvolluth,
Ofnir and Sváfir⁴⁸ ay, I fear me,
on that tree's twigs will batten.]
36. The ash Yggdrasil doth ill abide,
more than to men is known.
the hart browsing above, its bole rotting,
and Níðhogg gnawing beneath.
37. Hrist and Mist the horn shall bear me,
Skeggjöld and Skogul;
but Hild and Thrúth, Hlokk and Herfjotur,
Goll and Geironul,

⁴⁴ This stanza is lacking in the original. We are able to reconstruct it from Snorri's close paraphrase ('Gylfaginning, Chap. 15). The eagle and the falcon possibly symbolize the watchfulness of the gods.

⁴⁵ "Rat Tusk."

⁴⁶ See "Völuspá," Note 46. The dragon is here conceived as gnawing the roots of Yggdrasil. See St. 36.

⁴⁷ The following two stanzas are very likely interpolations.

⁴⁸ Conjecturally.

⁴⁹ These are, rather, dwarf names.

⁵⁰ Several of these names have reference to the burrowing activities of worms and snakes. The last two are names of Óðinn; see St. 35 and note.

Randgrith and Ráthgrith and Reginleif,⁵¹
to the einherjar ale shall bear.

38. Árvakr and Alsvith,⁵² they up shall draw
the sun's wain wearily;
but under their bellies the blessed gods
have hidden the "icy irons."⁵³

39. Svalin⁵⁴ is hight, the Sun before,
a shield from the shining god.
Would smoke and smolder both sea and land,
if from him it ever should fall.

40. Skoll the wolf, in the sky dogs him
to the warding woods;⁵⁵
but Hati⁵⁶ the other, Hróthvitnir's son,
follows the fair orb too.

41. Of Ymir's⁵⁷ flesh the earth was shaped,
of his blood, the briny sea,
of his hair, the trees, the hills of his bones,
out of his skull the sky.

42. But of his lashes the loving gods made
Mithgarth for sons of men;
from his brow they made the menacing clouds
which in the heavens hover

⁵¹ The names of the valkyries indicate their warlike activities, like those of "Völuspá," St. 30.

⁵² "Early-Awake" and "Very Swift," the sun horses. See "Vafþrúðnismál," St. 12, and "Sigdrífumál," St. 17.

⁵³ Snorri, in his "Gylfaginning," Chap. 10, has the following proxy explanation of these: "Under their shoulders the gods placed two bellows to cool them, and in some lays these are called 'icy irons' " (?).

⁵⁴ "Cooling."

⁵⁵ This passage as well as the following, is of doubtful meaning.

⁵⁶ "Hater," the son of Hróthvitnir, 'the Famous Wolf,' that is, Fenrir (who according to "Vafþrúðnismál," St. 46-47, himself swallows the sun).

⁵⁷ See "Vafþrúðnismál," St. 21.

43. Will Ul⁶⁰ befriend him, and all the gods,
 who first the fire quenches,
 for open lie to the Æsir all worlds,
 when kettles are heaved from the hearth.⁶⁰
44. [In earliest times Ivaldi's sons⁶⁰
 Skíthblathnir, the ship, did shape,
 the best of boats, for beaming Frey,
 the noble son of Njorth.]
45. [The ash Yggdrasil is of all trees best,
 Skíthblathnir, the best of boats;
 of holy gods, Óðin; of horses, Sleipnir,⁶¹
 of bridges, Bifrost,⁶² of skalds, Bragi;⁶³
 of hawks, Hábrók;⁶⁴ of hounds all, Garm.]⁶⁵
46. Now my looks have I lifted aloft to the gods:⁶⁶
 help will come from on high,
 from all the Æsir which in shall come
 on Ægir's benches,
 at Ægir's feast.⁶⁷

⁶⁰ See St. 5 and note

⁶¹ The words of the second part of the stanza seem clear, but their meaning has so far resisted convincing explanation.

⁶² According to "Gylfaginning" Chap. 42, they are skulful dwarfs who make a present of the ship Skíthblathnir, 'the Thin Planked,' to Frey. "It is so large that all the gods may find room in it with all their equipment." Also, it has a favorable breeze whenever its sail is raised, and can sail both on sea and over land. It may be laid together like a cloth and put in one's pocket. Stanzas 44 and 45 are evidently interpolated.

⁶³ The Runner. Óðin's horse. It has eight feet. According to the story in "Gylfaginning," Chap. 41, it was begotten on Loka by the stallion of the giant who built the wall around Asgarth. See "Völuspá," St. 25 and Note 24, and "Völuspá hin skamma," St. 12.

⁶⁴ See St. 29, note.

⁶⁵ The god of poetry and eloquence. Bragi signifies "poetry." It is uncertain whether Bragi Boddason (ninth century), the first skald whose name and verses have come down to us, was the prototype of the god.

⁶⁶ "High Leg."

⁶⁷ See "Völuspá," St. 43.

⁶⁸ The translation here offered is somewhat of a guess, no interpretation being altogether acceptable.

⁶⁹ As in the "Hymiskviða," St. 1.

47. Grím⁶⁸ is my name, and Gangleri,⁶⁹
 Herjan⁷⁰ and Hjálmberti,⁷¹
 Thekk⁷² and Thrithi,⁷³ Thuth and Uth,
 Helblindi and Hár.⁷⁴
48. Sath⁷⁵ and Svipal⁷⁶ and Sanngetal,⁷⁷
 Herteit⁷⁸ and Hnikar,⁷⁹
 Bileyg,⁸⁰ Báleyg,⁸¹ Bolverk,⁸² Fjólnir,⁸³
 Grím and Grímnir, Glapsvith, Fjolsvith,
49. Síðhott,⁸⁴ Síðskegg,⁸⁵ Sigfather,⁸⁶ Hnikuth,⁸⁷
 Alfather,⁸⁸ Valfather,⁸⁹ Atrith,⁹⁰ Farmatýr.⁹¹
 by one name was I not welcomed ever,
 since among folk I fared.
50. Grímnir my name in Geirröðr's hall,
 but Jálk in Ásmund's.⁹²
 Was I Kjalar hight when the hand sled I drew,
 but Thrór⁹³ at Things,
 Vithur in wars,
 Óski and Ómi, Jafnhár, Biflindi,
 Gondlir⁹⁴ and Hárbarth⁹⁵ among gods.
51. Svithur and Svithrir⁹⁶ at Sokkmímir's was I,
 when the old etin I hid,

⁶⁸ Grím is short for Grímnir (see the Prose above). A number of the following names cannot be satisfactorily explained.

⁶⁹ "The Way Wary." ⁷⁰ "War God" (?).

⁷¹ "Helm Bearer." ⁷² "The Welcome One."

⁷³ "The Third," (with Hár, below, and Jafnhár in St. 50). This trinity seems to betray Christian influence.

⁷⁴ "One Eyed", but, as evidenced by Jafnhár "Equally High" (St. 50), the name was at an early time confused with the homonymous word meaning "high."

⁷⁵ "The Truthful." ⁷⁶ "The Changeable." ⁷⁷ "Truthfinder."

⁷⁸ "Glad in Battle." ⁷⁹ "[Spear] Thruster." ⁸⁰ "One Eyed."

⁸¹ "Fiery Eyed." ⁸² "Sole-Worker." ⁸³ "The Controller."

⁸⁴ "Long-Hood." ⁸⁵ "Long Beard." ⁸⁶ "Victory Father."

⁸⁷ "[Spear]-Thruster." ⁸⁸ "Father of All."

⁸⁹ "Father of the Battle-Slain." ⁹⁰ "Attacker by Horse" (?).

⁹¹ "Lord of Boatloads." This epithet shows Óðinn in his role (historically earlier) as god of the merchants. Compare with Mercury/Hermes with whom he shares other important characteristics.

⁹² None of the several adventures of Óðinn here alluded to are known.

⁹³ "Inciter to Strife" (?). See "Harbararlóð," St. 24 and Note 18.

⁹⁴ "Bearer of the [Magic] Wand." ⁹⁵ "Graybeard."

⁹⁶ Both epithets signify "the Wise."

and when Mithvitnir's, the mighty one's,
son I slew alone.

52. Thou art muddled, Geirrœth! Too much thou hast drunk;
of much art robbed since rashly thou lovest
Óthin's and the einherjars' favor.
53. Full long I spake, but little thou mindest:
faithless friends⁹⁷ betray thee:
before me I see my foster son's sword,
its blade all dripping with blood.
54. A death-doomed man will soon drink with Ygg ⁹⁸
not long the life left thee.
The norms wish thee ill: now Óthin mayst see;
come thou near if thou canst.⁹⁹
55. Now Óthin's my name. Ygg was I hight,
Thund was my name ere then;
Vak¹⁰⁰ and Skilfing, Váfuth¹⁰¹ and Hroptatýr,¹⁰²
Gaut¹⁰³ and Jálk among gods.
Ofnir¹⁰⁴ and Svafnir,¹⁰⁵ they all have become
one with me, I ween.

King Geirrœth was sitting with his sword on his knees half unsheathed. But when he heard that it was Óthin who had come to him, he arose and wanted to take him from between the fires. His sword slid from his hands with its hilt downward. The king stumbled and fell forward, the sword pierced him, and so he lost his life. Then Óthin vanished, but Agnar was king in that land for a long time.

⁹⁷ Probably Frigg and her minion who we are to understand, had made Geirrœth go counter to Óthin's instruction, given him the time he was fostered by the god, to be hospitable to guests.

⁹⁸ That is, in Óthin's (Ygg's) hall.

⁹⁹ After these words Óthin probably vanishes as, in a similar situation, he vanishes in the hall of King Heathrek, *Hervarar saga*, Chap. 9. The last stanza, which botches this excellent ending, is no doubt a later addition.

¹⁰⁰ "Wakeful."

¹⁰¹ "Wayfarer."

¹⁰² "God of Gods."

¹⁰³ "The God of Goths"; that is, of men (?).

¹⁰⁴ "The Entangler," that is, in questions (see the translation for *Vafthrúthnir*, in "Vafþrúðnismál," Note 1).

¹⁰⁵ "He Who Lulls to Sleep or to Dreams."

The Lay of Skírnir

Skírnismál

Hardly any other poem in the *Edda* so appeals to modern, and probably to universal, taste. Indeed, here we see the epic-dramatic technique of the North at its best—and the subject is a romantic love-myth that speaks to us all. The workmanship is excellent. Though entirely dialogic, the poem never leaves us in doubt of either place or drift of the action—the explanatory prose might well be dispensed with—and with surprising skill the poet makes us visualize the appearance and divine the character of the actors.

Beginning and ending with lovesick Frey, the poet delegates all the action to the god's alter ego, his devoted follower and friend, Skírnir, who with intrepidity accomplishes his mission, overcoming the resistance of the fair giant maiden with the threat of his rune magic, after both promises of gifts and threats of force have failed.

In the arrangement and the handling of his material the poet probably owes little to the myth. It has been urged with some plausibility that in this lay we actually have the dramatized rites of a Frey cult, celebrating the god's annual union with the fertility goddess. We can, however, discern the consciously working author in frequent verbal reminiscences of other Eddic lays and in his struggle with the material to be fashioned. Most interesting is his treatment of the *ljóðahvít* stanzas which, regular at the beginning, become swaying and incoherent, with barbarous assonances, when the terrific imprecations fill them to overflowing, but which resume their regular gait toward the tranquil end.

The tradition is on the whole fair. Only some of the curses defy certain interpretation. The poem is found complete in *Codex Regius*, whereas *Codex Arnemagnæanus* (*Hauksbók*) breaks off after Stanza 27. Snorri's paraphrase is significantly brief for his purposes, the lay seemed deficient in epic details.

Norway is (doubtfully) assigned as the home of the lay because of the mention of the thistle, a plant not indigenous to Iceland. There are no definite clues as to the time of its origin (tenth century?).

Frey,¹ the son of Njorth, one day had seated himself on Hlithskjalf² and looked over all the worlds. Then saw he in the world of etins a fair maiden as she went from the hall of her father to her bower. And that sight made him heavy of heart. Skírnir³ was the name of Frey's servitor. Njorth bade him to make Frey speak out.

Skathi⁴ said

1. "Arise now, Skírnir, and ready make thee
 to summon my son,
and find out this from the wise youth,
 whom he doth hate."

¹ See "Grímnismál," St. 5, Note 10.

² See "Grímnismál," the Prose Introduction and Note 4.

³ "The Resplendent", possibly an epithet (or hypostasis) of Frey himself.

⁴ Frey's stepmother. See "Grímnismál," St. 11.

Skírnir said.

2. "For waspish words I well may look,
if I summon thy son
to find out this from the wise youth,
whom he doth hate."

(Skírnir said:)

3. "Wilt tell me, Frey, foremost among gods,
and answer me as I ask:
why sittest thou lonely, my lord, all day
with heavy heart in thy hall?"

(Frey said:)

4. 'How tell thee my yearning, oh youth, as thou wishest—
why heavy my heart?
The alf's beam² shineth all these long days,
but lighter groweth not my longing."

(Skírnir said.)

5. "Thy heart's not so heavy, I hold, but thou mayst
open it to another,
for in days of yore we young were together:
truly thou mightest trust me."

(Frey said:)

6. "From on high I beheld in the halls of Gymir³
a maiden to my mind;
her arms did gleam, their glamor filled
all the sea and the air.
7. "This maiden is to me more dear
than maiden to any man;
but Æsir and alfs all will have it
that strangers ay we stay.

² Kenning for "the sun." See "Vafþrúðnismál," St. 47

³ A giant

- (7a).⁷ ("In my behalf her hand shalt ask,
 and home bring her hither,
 her father let or allow it:
 good shall thy guerdon be.")

(Skírnir said:)

8. "Thy steed then lend me to lift me o'er weird
 ring of flickering flame,
 the sword also that swings itself
 against the tribe of trolls."

(Frey said:)

9. "My steed I lend thee to lift thee o'er weird
 ring of flickering flame,
 the sword also which swings itself,
 if wise he who wields it."⁸

Skírnir said to his steed:

10. "Night is it now, now we shall fare
 over moist mountains,
 to the thurses' throng;
 scatheless we both shall 'scape their might,
 or else both be o'erborne by the etins."

Skírnir rode into etin-home and to Gymir's court. There were savage dogs tied to the gate of the enclosure about Gerth's bower.

Skírnir rode to where a shepherd sate on a mound, and greeted him:

11. "Say thou, shepherd, sitting on hill,
 who dost watch all ways:
 how win I the welcome of the winsome maid
 through the grim hounds of Gymir?"

⁷ This stanza is not in the original, but the paraphrase of Snorri ("Gylfaginning," Chap. 36) shows that a stanza do doubt has dropped out here. It is supplied, following Gering.

⁸ Frey will miss his sword in the last combat (see "Lokasenna," St. 42, where Loki alleges that it was given away as a bridal gift to Gerth)

(The shepherd said:)

12. "Whether art thou doomed, or dead already,
 (in the stirrup who standest)?⁹
 Never shalt thou win the welcome to have
 of the good daughter of Gymir."

(Skírnir said.)

13. "Ne'er a whit will whine, whatso betide,
 who is eager on errand bent;
 my fate is foretold me to the time of a day,
 allotted is all my life."

Gerth said:

14. "What outcry and uproar within our courts¹⁰
 hear I now, handmaid?
 The earth doth shake and all my father
 Gymir's high halls."

The handmaid said.

15. "By his steed here stands a stranger youth,
 unbridles and baits him;
 (he wishes, I ween, welcome to have
 from the good daughter of Gymir)."¹¹

(Gerth said.)

16. "Bid to my bower the bold-minded come,
 to meet me and drink our mead;
 though far from us, I fear me, is not
 my brother's banesman¹²
17. "Whether art of the aifs or of Æsir come,
 or art thou a wise Van¹³

⁹ Inserted with Grundtvig.

¹⁰ We must assume that Skírnir has caused his steed to leap over the wall of flame.

¹¹ An obvious gap here is supplied, following Bugge's suggestion.

¹² Father Skírnir has slain the shepherd who was her brother or else the allusion is to Frey's (Skírnir's) slaying of the giant Beli. See 'Völuspá,' St. 52 and Note 77.

¹³ The different races of gods.

Through furious fire why farest alone
to behold our halls?"

(*Skírnir said:*)

18. "Neither alf am I, nor of Æsir come
nor a wise Van;
through furious fire yet fared I alone
to behold your halls.

19. "Apples eleven¹⁴ have I all golden;
to thee, Gerth, I shall give them,
to hear from thy lips thou lovest Frey,
and deemest him dearest to thee."

(*Gerth said:*)

20. "Thy apples eleven not e'er shall I take
to do any wight's will;
nor shall I ever with Njorth's son Frey
dwell while our lives do last."

(*Skírnir said:*)

21. "Draupnir, the ring,¹⁵ then thy dowry shall be,
which with Baldr was burned,
eight rings as dear will drop from it
every ninth night."

(*Gerth said:*)

22. "Draupnir, the ring, I do not want,
though it with Baldr was burned;
gold I lack not in Gymir's halls,
to deal out daily."¹⁶

¹⁴ As eleven is not one of the "holy" numbers, and as there is no apparent reason for offering just that number, it has been generally assumed that we have here a scribal error, that in the original text there stood, not *aplí allífo*, "eleven apples," but *aplí ellilyfi*, "apples of everlasting youth." These were in the keeping of the goddess Iðunn.

¹⁵ "Dripper." This ring had been given Óðin by a dwarf ("Skáldskaparmál," Chap. 33). After Baldr was burned on the pyre, he returned the ring to Óðin from Hel ("Gylfaginning," Chap. 48).

¹⁶ Which is the wont of princes. See, for example, "Rígsþula," St. 39.

(*Skírnir said:*)

23. "This mottled blade, dost, maiden, see it
which here I hold in my hand?
Thy haughty head I hew from thy neck
but thou yield thy love to the youth."

(*Gerth said:*)

24. "Nor gold nor sword will gain it over me
any wight's will to do;
if Gymir, my father, did find thee here,
fearless warrior, ye would fight to the death."

(*Skírnir said:*)

25. "This mottled blade, dost, maiden, see it,
which here I hold in my hand?
Before its edge the etin falls,
and is thy father fey.
26. "With this magic wand bewitch thee I shall,
my will, maiden, to do;
where the sons of men will see thee no more,
thither shalt thou!
27. "On the eagle-hill¹⁷ shalt ever sit,
aloof from the world, looling toward Hel.
To thee men shall be more loathsome far¹⁸
than to mankind the slimy snake.
28. "An ugly sight, when out thou comest,
even Hrímnir¹⁹ will stare at and every hind glare at,²⁰
more widely known than the wader of gods,²¹
and shalt gape through the gate.²²

¹⁷ Possibly a kenning for "mountain peak."

¹⁸ For the emendation of this line see *Scandinavian Studies*, XIX (1947), 302 ff.

¹⁹ "Frost Giant" (?).

²⁰ There is rime here in the original.

²¹ Heimdall, the wader of the gods. See "Lokasenna," St 48.

²² She is to be kept prisoner of the giants, as the following stanzas also imply.

29. ²³"Shalt drivell and dote, and drag through life,
 with salt tears shalt sorrow;
 shalt sit as I say, with sadness heavy,
 feel twofold torment
 with heavy heart.
30. "Imps shall nip thee, all the long days
 thou art with the etins,
 to frost-giants' hall shalt hobble all days,
 cringe under curse,
 cringe under care.
 For play shall weeping thy pastime be:
 live a loathly life with tears!
31. "With three headed thurs, thwarted, thou shalt live,
 or else unwedded be;
 lust shall lash thee,
 weakness waste thee:
 be like the thistle which is thrust under,
 when the harvest is harbored.²⁴
32. "To the woods I wended, to the wet forest,
 a magic wand me to make,
 and a magic wand I made me.
33. "Thou hast angered Óthin, the uppermost god;
 Frey will frown on thee,
 thou wicked wench! Woe betide thee,
 thou hast the great gods' wrath.
34. "Hear ye frost-giants,²⁵ hear ye etins,
 ye sons of Suttung, all ye sibs of the Æsir.
 how I forbid, how I debar
 men's mirth to the maid,
 men's love to the maid

²³ A very difficult stanza

²⁴ In explanation of these lines, M. Olsen has called attention to the Estonian harvest custom of laying a thistle weighted with a stone into a window opening to prevent damage from malicious grain demons

²⁵ Here the phrase stands for the giant tribe in general.

35. "Hrímgrímnir is hight who shall have thee, a thurs,
 Níflhel beneath:
 there, slaving slaves shall serve thee 'neath tree roots
 with staling of stinking goats.
 No other drink shalt ever get,
 wench at thy will,
 wench at my will!
36. "A 'thurs' rune²⁶ for thee, and three more I scratch:
 lechery, loathing, and lust,
 off I shall scratch them, as on I did scratch them,
 if of none there be need."

(*Gerth said:*)

37. "Hail, rather, hero, and hold to thy lips
 this crystal cup with mead,
 though hardly thought I that hence I should fare,
 to be a Van's wife."

(*Skírnir said:*)

38. "My errand I would know altogether,
 ere hence I ride home.
 When art minded to meet the strong one,
 and welcome the wise son of Njorth?"

(*Gerth said:*)

39. "Barri is hight, as both we know,
 for true love a trysting glade.
 After nights nine to Njorth's son there
 will Gerth grant her love."

Then rode Skírnir home Frey stood without and greeted him and asked what tidings he brought:

40. "Say now, Skírnir, ere thou unsaddle the steed
 and set one foot forward."

²⁶ The symbol þ, in Old Norse called 'thurs'. The runes (probably scratched on the limb of a tree, as in *Sigrdrífumál*, St 12) may be scraped off again, when their magic effect ceases.

what errand bringest thou from etin-home,
of mark for thee or me?"

(Skírnir said:)

41. "Barri is hight, as both we know,
for true love a trysting glade
After nights nine to Njorth's son there
will Gerth grant her love."

(Frey said:)

42. "Long is a night, longer are two—
how shall I thole three?
Shorter to me a month oft seemed,
than part of this night of pining."²⁷

²⁷ The last line is uncertain.

The Lay of Hárbarth

Hárbarzljóð

The two main divinities of the North are here made to confront each other in a *senna* (or *fighting*) and a *mannafjandaðr* (or *matching of men against one another with respect to accomplishments and prowess*). Óðinn (Hárbarth), the god of the toil abhorring, restless viking—warlike, cruel, amative, haughty, and Thór, the good natured, mighty-thewed, and impetuous but somewhat simple god of the yeoman. In keeping with their characters, the exploits boasted of are, with Óðinn, gallant adventures with giants, whose spouses or fathers he overmasters by strength or cunning, and warfare for its own sake, with Thór, rather monotonous, the slaying of the giant brood, to make the earth habitable for men.

We do not long remain in doubt where lie the sympathies of the poet in the battle of words, from first to last, Thór loses out when his slow wits are pitted against the superior irony and smooth readiness of speech of the god of rune wisdom. Also, Thór's unquestionably useful activities are made to appear a bit prosy, and his plight after arduous combats a bit ridiculous when compared with the more knightly pursuits and bearing of Óðinn. The laughs are always on Óðinn's side, especially when we consider that the meanings of a number of the insulting flings which so incense Thór completely elude us.

For a not too squeamish taste the effect, though a little barlesque, is sprightly and entertaining, which was probably the aim of the gifted improviser.

The lay is notable among the poems of the *Edda* for the absence of any recognizable verse scheme. For a l we know, it was conceived, in the main, as we now have it: there are absolutely no reliable criteria by which to recognize omissions or interpolations.

The text is preserved completely in *Codex Regius*; whereas *Codex Arnamagnæus* contains only the latter part of it, from Stanza 19 to the end. It is generally assumed that the poem belongs to about the tenth century and was composed in Norway mainly, because the opposition between nobility and yeomanry which is apparent in it never existed in Iceland.

Thór was on his way back from the east¹ and came to a sound. On the other shore there was the ferryman² with his boat.

Thór called out:

1. "Who is the fellow there by the ferry who stands?"

The ferryman said:

2. "Who is the fellow there over the firth who calls?"

Thór said:

3. "Ferry me over the firth! I shall feed thee this morn'
in the basket on my back is the best of foods.

¹ That is, from the giant-world, whither he goes frequently 'to slay trolls.' See St. 23.

² Note that here, as in "Frá dauða Sinf, gila, Óðinn appears as a ferryman (for the dead). Compare to Hermes Mercurius.

My fill of it had I by my fireside,
of herrings and oats,^a ere from home I fared."

The ferryman said:

4. "An early deed thou deem'st thy meal; but dost thou know
that downhearted thy home folks? Dead, I ween, is thy
mother."⁴

Thór said:

5. "That sayest thou now which would seem to all
most mournful to hear: that my mother be dead "

The ferryman said:

6. "Yet methinks unlikely that three farms thou ownest⁵
for barefoot thou art, and in beggar's clothes;
scarce whole are the breeks on thy buttocks."

Thór said:

7. "Steer hither the dugout, the haven I shall show thee;
but who owns the boat which thou hast yonder?"

The ferryman said:

8. "He is Haldolf⁶ hight who bade me helmsman be,
the dodeg'al chief who dwells by Ráthsey Sound.
He bade me haul no horse thieves or robbers,
but goodly men only whose goings I knew.
Now say thy name if over the sound thou wilt."

Thór said:

9. "I should utter my name though outlawed I were,
and that of all my kin: I am Óthin's son,
Meili's brother, Magni's⁷ father,

^a The home-y fare of the yeoman's god

⁴ Thór's mother is Förgyn, 'the Earth' (See St 36 below and 'Völuspá', St 55), whose death would fill everyone with dismay

⁵ The connection is probably this: you are of too little account for the death of your mother to make such a stir

⁶ 'Battle-Wolf'; that is, "Warrior"

⁷ 'Strength'. The name and functions of Meili remain unexplained

a god strong in thews: 'tis with Thór thou speakest.
This now I ask, what thy name be."

The ferryman said:

10. "I am Hárbarth* hight, I hide my name but seldom."

Thór said:

11. "Why should'st thou hide thy name but thou had'st good
cause?"

The ferryman said.

12. "Even though sought⁹ I were. from such as thee
I would fend my life but I were fey and doomed."

Thór said:

13. "A weary thing it were to me
to wade through the water to thee, and so wet my nether parts;
I would maul thee, tot, for thy mocking speech
if I could but cross the sound."

The ferryman said:

14. "Here shall I stand till thou hither comest;
no harder foe shalt find, now Hrungnir¹⁰ is dead."

Thór said:

15. "That Hrungnir I fought thou hast heard aright,
the stouthearted who a stone bore as head,
yet I did him to death and he bit the dust.
What didst thou meanwhile, Hárbarth?"

The ferryman said:

16. "Was I with Fjölvar full five winters
on that island which is Algræn hight

* "Hoar-Beard," that is, Óðinn. See "Grimnismál," St. 50.

⁹ That is, for some misdeed, outlawed.

¹⁰ A mountain giant, the largest of the tribe. He challenges Thór to single combat and is felled by the hammer ("Skíldskaparmál," Chap. 17).

there war we waged and waded in blood,
tried many deeds, and maidens lured."¹¹

Thór said:

17. "Did you win the love of the women?"

The ferryman said:

18. "Merry had been the maids, if but meek they had been;
friendly had been the women, if¹² but fond they had been
of sand under waves they wound their ropes,
out of deep dales they dug forth the ground.¹³
With wily words I outwitted them all,
with the sisters seven I slept,
my will I worked with them all.
What didst thou meanwhile, Thór?"

Thór said:

19. "Strong Thjatsi,¹⁴ the thurs, I overthrew in battle,
and the awful eyes of Alvaldi's son¹⁵
I cast on the cloudless sky.
Those be the mighty marks of my great works,
which all men since may see.
What didst thou meanwhile, Hárbarth?"

The ferryman said:

20. "With love spells mighty I lured witchwomen,
and made them forsake their mates;
a hardy thurs Hlébarth me seemed

¹¹ Nothing is known about this myth. Is it merely a ruse to satisfy Thór's curiosity? At any rate, the names *Eþóvar*, "The very Cautious" and *Algrœn*, *Al-Green*, that is, the Earth, seem gotten up *ad hoc*.

¹² Óðinn is still teasing Thór with his "ifs."

¹³ These activities seem to have reference to river or sea goddesses. The ropes of sand are the ripple marks in the sand near the shore of the sea and in rivers, the mountain torrents dig deep gashes.

¹⁴ According to "Skáldskaparmál" Chap. 1 all the gods saw him. See also "Lokasenna," St. 50, and "Grímausmál," St. 11.

¹⁵ Thjatsi's eyes were cast up to the sky (by Óðinn according to "Skáldskaparmál," Chap. 1) and transformed into stars, to appease his daughter Skathi.

a magic wand he gave me,
but I wiled him out of his wits."¹⁶

Thór said:

21. "Then thou gavest back ill for good."

The ferryman said:

22. "One man's ill is the other man's luck;
in such things, each for himself!
What didst thou meanwhile, Thór?"

Thór said:

23. "In Eastland was I and slew etins,
wanton wenches who warred on mountains;
much might had the etins if all did live;
little might had men then in Mithgarth's round.
What didst thou meanwhile, Hárbarth?"

The ferryman said:

24. "In Valland¹⁷ was I and waged battles,
urged on the athelings, nor ever made peace¹⁸
Gets Óðin all earls slain by edge of swords,
but Thór, the breed of thralls."¹⁹

Thór said:

25. "Uneven would'st thou deal to Æsir their followers,
if too great might were given thee."

The ferryman said:

26. "Enough strength hath Thór, but a stout heart nowise
in fainthearted fear wast fooled in a mutten,
nor seemed then Thór himself:

¹⁶ Nothing is known of the exploits referred to in this stanza.

¹⁷ "Land of the Battlefields."

¹⁸ This is the prevailing conception of Óðin's activities.

¹⁹ As this assertion is not borne out elsewhere, it seems made to twist Thór

in utter dread thou didst not dare
to fart or sneeze, lest Fjalar heard it."²⁰

Thór said:

27. "Hárbarth, thou coward, to Hel I would send thee,
if but over the sound I could reach."

The ferryman said:

28. "Why should'st thou reach over the sound, as I slighted thee
nowise?
What didst thou meanwhile, Thór?"

Thór said:

29. "In the East was I and Íling²¹ guarded,
when Sváráng's sons sought to kill me:
huge stones they hurled, yet they strove in vain,
they begged for peace when overborne they were.
What didst thou, meanwhile Hárbarth?"

The ferryman said:

30. "In the East was I, in my arms I held
the white-armed maiden, with wheedling words,
gladdened the gold-dight one till she gave me her love."

Thór said:

31. "Good was then the wench to thee!"

The ferryman said:

32. "Of thy help then had I great need, to hold fast the white-
armed maiden."

Thór said:

33. "I would have given it gladly, if on the ground I had been."

²⁰ The reference (see also *Lokasenna*, Sts. 60, 62) is to Thór's unlucky expedition to the giant world, when he and his companions found shelter for the night in the mitten of the huge giant Skrymir (here called Fjalar 'the Allwise'). See 'Gylfaginn og,' Chap. 44.

²¹ See 'Vafþrúðnismál' St. 16. In the original, 'the river' Sváráng's sons are the giants.

The ferryman said:

34. "And I would trust thee, if thou didst not betray me."

Thór said:

35. "No heel-biter am I, like an old hide shoe in spring!"

The ferryman said:

36. "What didst thou meanwhile, Thór?"

Thór said:

37. "Against berserk²² women I warred on Hlé's Isle;
with wickedness they bewitched all men."

The ferryman said:

38. "'Twas unworthy of thee to war on women."

Thór said:

39. 'She-wolves were they, not women, indeed,
they shivered my ship which was shored on land,
threatened me with iron clubs, and drove off Thjálf²³
What didst thou meanwhile, Hárbarth?"

The ferryman said:

40. 'On the harrying was I which was hither made,
to raise the war flag and redden spears."

Thór said:

41. 'To my mind thou callest that thou camest to war on us."

The ferryman said:

42. 'I shall make up for that with a mickle ring,
as daysmen may deem in dooming between us. "²⁴

²² A berserk(er) is a wild warrior who fights with paroxysmal fury in his bare sark (shirt) insensitive to pain. The reference to berserk women on the island of Hlésey (the sea god Hlé's island in the middle of the Kattegat) seems to point to sea goddesses (see St. 39) whose iron clubs are the breakers on the shore.

²³ Thór's servant.

²⁴ Hárbarth has done harm to Thór by disturbing the work of the farmers' (Gering). Now Hárbarth offers a ring in atonement. Or, as has been suggested, the word for "ring" in the original may also be understood in *manum partem* which may account for Thór's indignation in St. 43.

Thór said:

43. "Whence hast thou these hateful words,
for more hateful ones heard I never."

The ferryman said:

44. "My words I have from wights so old
who dwell in the howes-of-the-home!"²⁶

Thór said:

45. "A good name givest thou to the graves, indeed,
when thou callest them howes-of-the-home!"

The ferryman said:

46. "Thus think I of such things."

Thór said:

47. "Thy glibness of tongue I would gag full soon,
so soon as I wade o'er the water;
than the wolf louder I ween thou would'st howl,
if the hammer struck thy head."

The ferryman said:

48. "With Sif²⁶ someone sleeps in her bower,
thy strength thou should'st stake against his!"

Thór said:

49. "With wicked words sayst thou what worst would seem to me;
but, craven knave, I know that thou liest."

The ferryman said:

50. "No lie I tell thee. Full late art thou now;
far had'st thou been had I ferried thee over."²⁷

Thór said:

51. "Cowardly Hárbarth, thou hast held me here overlong."

²⁶ The 'home' is the world of men, the 'howes-of-the-home,' hence "graves" (Bugge's emendation) Óðinn gathers wisdom from the dead. See 'Hávamál,' St 157, Note 87.

²⁶ "Sif," "kun," Thór's wife. See "Lokasenna," Sts. 53-54.

²⁷ A much debated passage.

The ferryman said:

52. "Never had I thought that Þór would brook
a ferryman to fleet at him."

Þór said.

53. "Now give heed to my words and row hither thy boat;
let mocking be and fetch Magni's father over."

The ferryman said:

54. "Get thee from the firth! I shall not ferry thee over "

Þór said:

55. "Then show me the way since thou wilt not ferry me over the
firth."

The ferryman said:

56. " 'Tis not long to show, all the longer to fare:
a while to the stock, and a while to the stone;
then take thy way to the left till to Verland²⁸ thou comest.
Will Fjorgyn there meet Þór her son,
and show her kinsman the road, how he may come to Óthin."

Þór said:

57. "Will I get thither today?"

The ferryman said:

58. "With toil and moil thou mayst at sunrise
get thither, since it's thawing."²⁹

Þór said:

59. "Scant now be our speech, since thou but scoffest at me;
my might thou shalt feel if we meet again."

The ferryman said:

60. "Get thee gone now where all trolls may take thee!"

²⁸ "Land of Men" where the earth goddess, Fjorgyn, will show him the way to Valhöll. Óthin is, of course, sending Þór on a fool's errand.

²⁹ Which would make travelling especially arduous—if we accept Egilsson's and Bugge's interpretation of this difficult line.

The Lay of Hymir

Hymiskviða

Were it not for the striking ballad motifs and some unforgettable scenes, thoroughly representative of Northern creative imagination, the "Hymiskviða" would hardly be reckoned among the best known and best liked lays of the *Edda*, for closer examination shows it to be pieced together of at least four distinct Þór myths which the poet has not succeeded in welding into an organic whole. The main story, the fetching of the brewing kettle, is thrown into the shade by the tremendous motif of Þór's fishing for the Miðgarth-Serpent, and equalled in interest by his other feats of strength. The allusion to still another myth, the maiming of the goat, has so little to do with the lay as a whole that the two stanzas dealing with it have been suspected of being an interpolation.

Again, notwithstanding the conscientious and mediating labor of scholars, there is evident a vagueness and a looseness of structure which seem inherent in the original.

For another matter, the subordinate role played by Týr is unworthy of the redoubtable god of war. It would seem as though he is here, ill-advisedly, substituted for crafty and resourceful Loki who so often functions as the intermediary between gods and giants.

The *fornyrðislag* stanza is used, the typical metre for narrative lays. The language of the "Hymiskviða" is notable among *Eddic* poems for an unusual wealth of kennings¹—bordering on the usage of the skalds—which renders the style turgid in places, but in others, peculiarly impressive. A number of points speak for fairly late Icelandic origin (eleventh or twelfth century?), notwithstanding the naively heathen spirit that seems to pervade the poem.

The text is handed down complete in both *Codex Regius* and *Codex Arnarnagæanus*. It is not mentioned by name in the *Suorra Edda*, whose excellent paraphrase seems based on other sources.

1. Much game had gathered the gods, of yore,
on wassail bent the wands they shook,
the blood they scanned² for brewing kettle,
and found that Ægir full many had.³
2. Sate the sea god, smiling blandly,
Mistarblindi's mighty offspring.⁴
With threat'ning eye Ygg's son⁵ him faced
"To Æsir ever thou ale shalt brew."

¹ See the General Introduction, p. xxiii.

² Wands or rods were used for divining. By casting them, and by inspecting the sacrificial blood, men foretold the future.

³ But not any one big enough? A much debated passage—according to the reading of *Codex Arnarnagæanus* (as emended by Bugge), "Ægir had abundance (of the wherewithal for the brewing of ale?)"

⁴ Ægir (?), whose name is etymologically connected with the word for "water," is the god of the sea, and of giant kin. His role as the brewer of ale for the gods was perhaps suggested by the foam of the salt sea.

⁵ Þór.

3. Quick to quarrel he quelled the thurs—
 he vengeance vowed on Vanir^a thereafter;
 bade Thór fetch him a fit caldron,
 "in which for all ale I shall brew."

4. Nor did they know, the noble gods,
 the glorious ones, where got it might be;
 till, true-heartedly, Týr^r did give
 a helpful hint to Hlórriði.^a

(Týr said:)

5. "There lives eastward of Elfvágar^a
 wisest Hymir, at Heaven's end;
 a kettle keeps there my kinsman mighty,
 a rostr¹² around is the roomy caldron."

(Thór said:)

6. "Knowest thou if we may win that boiler?"

(Týr said:)

"Ay, friend, if wily we work this deed."

7. Then forth they fared, a full day's ride,
 etin homeward, till to Egil¹¹ they came—
 to the horn-fair goats¹² he gave shelter—
 then fared to the hall where Hymir dwelled.

8. His grandam¹³ loathly there greeted Týr:
 Swart heads she had a hundred times nine,

^a Used here by the Translator for "the gods."

^r Meaning simply "god" (OE *Tiw*, compare with L. *dius*), originally doubtless the predecessor of Óðinn. In Old Norse mythology Týr is more specifically the god of war. Stanza 8 shows that he is here conceived to be the son (by Óðinn²) of Hymir's wife—some goddess, possibly, who is united with the giant against her will.

¹² Thór

¹¹ That is, in etin-home. See "Vafþrúðnismál," St. 31.

¹⁰ A leagur

¹¹ A giant. See St. 38.

¹² Which draw Thór's wain. See "Þrymskviða," St. 21.

¹³ Týr's grandam by actual relationship. See St. 4, Note 7. The phantastic number of heads points to late invention.

but another dame, all dight in gold,
and brow-white, bore the beer to her son

(The fair one said:)

9. "Sib-of-the-etins, I shall set you twain
'neath Hymir's kettles to hide you from him:
my wedded mate many a time
is grudging with guests, grim in his mind."

10. The lubberly fiend was late in coming
home from hunting, heavy laden.
The icicles clinked as in he strode:
the churl had his chinbeard frozen.

- (His leman said:)*

11. "Welcome, Hymir, my well-beloved:
thy kinsman is come, and crossed thy threshold,
him we looked for from long wayfaring.
With him he has Hróthr's foeman,
man's well-wisher,¹⁴ who is Véur hight.

12. "They hide them here 'neath the hall's gable,
back of stone post standing, to withstand thy glance."
The beam did burst and brake asunder,
stra.ght as struck them the stare of the etin.

13. And shattered rolled from their shelf eight kettles—
but hard-hammered, one whole stayed of all,
Then forth they came. The fell etin
grimly eyed then his old foeman.

14. Forebodings had he to see in his hall
who oft had smitten the sib of etins.
Three stout steers then from their stalls were fetched'
to broil he bade the beeves together.

¹⁴ Kenning for Þór. Hróthr possibly is another name for Fenris Wolf. See "Völuspá," Note 4.

15. To death were done the doomed bullocks.
Then on the spit they speared the three
Ate Sif's husband,¹⁵ ere to sleep he went,
twain of the oxen all by himself.

16. A mighty mouthful Thór's meal did seem
to hapless Hrangnir's hoary playmate.¹⁶

(*He said:*)

"Another evening, when out we row,
what we bag shall be our bellies' fill."

17. Ready was Thór to row out to sea,
if the blustering thurs a bait gave him.

(*Hymir said:*)

"Turn to the herd if thou trustest thee,
breaker-of-thurs-heads, a bait to find;

18. "I ween that there, wieider-of-Mjólnir,¹⁷
a bait from my bull best thou fetchest."
To the woods wended his way the swain;
a black bull there bellowing stood.

19. Wrenched from the ox the etins' slayer
the high head-castle,¹⁸ horny guarded.

(*Hymir said:*)

"Thy work meseems much worse by far,
steerer-of-ships, than when still thou sittest."

20. Threat'ning him, Thór bade the thurs to row,
offspring-of-apes,¹⁹ farther out to sea;

¹⁵ Thór. See "Hárbarzljóð," St. 48.

¹⁶ Hymir. See "Hárbarzljóð," Sts. 14-15 and Note 10.

¹⁷ Thór's hammer. See "Prymskviða," St. 1. The epithet is inserted by the Translator.

¹⁸ Kenning for "the bull's head." To judge from Snorri's paraphrase ("Gylfaginning," Chap. 47) some lines describing their setting out on the fishing expedition are missing here.

¹⁹ Late kenning for "giant."

but little he listed longer to row
the roller-horse²⁰ for the reiner-of goats.²¹

21. Up with his angle the etin drew
from midmost main two mighty whales;
but aft in the stern did Óðinn's son,
wise Hlórríthi, hook a strong bait.

22. To the hook fastened the head of the ox
the Serpent's slayer²² and savior-of-men:
gaped on the angle the all-engirding
mighty monster, the Mithgarth-Worm²³

23. Doughtily drew undaunted Thór
on board the boat the baneful worm;
his hammer hit the high hair-fell²⁴
of greedy Garm's grisly brother.²⁵

24. Then screeched all scars and screamed all fiends,
then shook and shivered the shaggy hills.
In the sea then sank that serpent again.²⁶

25. Downhearted was Hymir as homeward they rowed;
nor at the oar would aught he speak,
when back the twain brought the boat to shore.

(*Hymir said:*)

26. "Wilt thou still win half the work with me,
and help to hoist homeward the whales,
or fetter and fasten firmly our sea-buck?"²⁷

27. Stern and stern raised, unstaggered, Thór;
both boat and bilge he bore up amain,

²⁰ Kenning for 'ship.' Boats were drawn up on land, after use, with the help of rollers.

²¹ Kenning for Thór.

²² In the last combat. See "Völuspá," Sts. 54-55

²³ See "Völuspá," St. 49 and Note 69.

²⁴ Kenning for 'head.'

²⁵ Both are begot by Loki with the giantess Angrboða (see "Völuspá," St. 39 and Note

54).

²⁶ In the version of the 'Gylfaginning,' Chap. 47 this is due to Hymir's cutting the line

- alone lifted the laden sea-horse,²⁷
 hauled the surf-hog²⁷ to the home of the thurs
 through wild gorges, o'er wooded ridges.
28. But still stubbornly in strength vied
 the uncouth etin with Óthin's son:
 said a man not proved though he pulled an oar,
 if the crystal cup he could not shatter.
29. In his hand when he had it, Hlórrithi threw
 the gleaming glass through the granite walls—
 sitting, struck through the stone pillars;
 yet whole they handed to Hymir it back.
30. Till that his lovely leman did give
 a helpful hint to Hlórrithi:
 "Strike Hymir's head! That harder is,
 the slothful etin's, than any cup."
31. Then rose in wrath the reiner-of-goats,
 on his knees standing he strongly hurled it:
 whole stayed Hymir's headpiece above,
 but the shock shattered the shining winecup.²⁸
- (*Hymir said:*)
32. "A treasure great is gone from me
 since I lost from my lap my lief goblet."
 And quoth also: "Nor, either, can I
 unsay the word which unwitting I gave."²⁹
33. "Ye may keep the caldron if carry ye can
 the ale-kettle out of our hall."
 Twice did stout Týr try to budge it:
 stood without stirring, though he strained, the kettle.

²⁷ Kenning for "ship."

²⁸ A motif which recurs frequently in Northern lore.

²⁹ After Bugge's emendation of this difficult passage. We must suppose that they were promised the caldron provided they could shatter the goblet.

34. The goats reiner then grasped the rim,
 from the dais striding down through the hall,
 heaved on his head the heavy kettle:
 hard on his heels the handles rang.
35. Nor long they fared ere looked behind him
 Óthin's offspring toward etin-home.
 beheld out of hills with Hymir rush
 a many-headed host of etins.
36. Standing, he lowered the lifted caldron,
 swung murderous Mjólnir with mighty hands:
 the whales of the waste²⁰ he whelmed altogether.
37. ²¹Nor long they fared ere lay in the traces,
 half-dead, one of Hlórrithi's goats.
 Was the harness horse halt on one leg:
 brought this about baleful Loki.
38. And heard ye have— or who of you can,
 more learned in lore, enlighten us better?—
 what amends did make for the maimed one the thurs,
 who begged Thór take both his children.
39. Thus did Thór come to the Thing of the gods,
 hauling the kettle Hymir had owned.
 Now the Æsir shall every winter²²
 drink their ale at Ægir's beer hall.

²⁰ Kenning for "giants."

²¹ Thus and the following stanza rather irrelevantly introduce material which is otherwise found in a different connection (Thór's journey to Utgartha Loki.) According to "Gylfaginning," Chap. 43 Thór in company with Loki drives to the world of giants in his goat chariot. They spend the night with a "farmer," Egil. Thór slaughters his goats, flays them, and has them boiled for supper. He invites the inmates of the house to partake, warning them, however, to throw all the bones back on the skins, but the son of Egil (on Loki's malicious advice?) had already split one of the shank bones to get at the marrow. Next morning when Thór resuscitates the goats, one of them is lame. The frightened farmer appeases Thór's wrath by giving him his son Thjálf and his daughter Roskva as servitors.

²² The rendering of this line is purely conjectural.

The Flyting of Loki

Lokasenna

It is safe to say that the "Lokasenna" is not, and never was, in any sense, a popular lay. It is the product of a witty and clever skald who conceived the idea of showing the solemn and glorious gods from their seamy side. As inter-ocutor he uses Mrphustophelian Loki, who engages the various gods and goddesses in a *senna* (a *flyting* or running dialogue of vituperation) of at times very spicy quality in which each and every one gets his or her share of defamation, until the disturber of the peace is finally put to flight by Thór's threat of violence. It is a veritable Lucianesque *chronique scandaleuse* of the Northern Olympus. Indeed, there is the remote possibility that the author—through Varangian intermediaries perhaps—had an acquaintance with Lucian's amusing *Assembly of the Gods*.¹

It follows from what has been said that we need not implicitly believe that all—or any—of the "sly god's" accusations are true or that they agree with the generally accepted lore. They are, for the most part, imputations which the gods cannot, or care not to, controvert, for they are more easily made than disproved.

Technically the poem is skilful both in composition and in the handling of the Song Metre (*ljóðaháttir*). The connection between the stanzas is effected by the simple device of having one godhead defend another, to be reviled in his turn by Loki.

The present position of the poem beside the "Hymiskviða" is in all likelihood due to the Collector, who also wrote the very inept Concluding Prose about the capture and punishment of Loki, which in the *Snorra Edda*² more properly follows Baldi's death.

For the text of the lay we are altogether dependent on the *Codex Regius*. However, this text was not used as a source by Snorri, though he quotes one stanza (29) in a slightly different form. The weight of evidence points to Norway as place of origin, and suggests the latter half of the tenth century as the period of composition.

Ægir, who was also hight Gýmí, had made ale for the gods when he had obtained the kettle, as now has been told. To this feast came Othin and his wife Frigg. But Thór was not there, because he was in the East.⁴ His wife Sif⁵ came, as also Bragi⁶ and his wife, Ithun.⁷ Týr was there; he was one-handed, for the Fenris-Wolf had bitten off his hand, the time he was bound.⁸

¹ It is impossible to believe that the "Lokasenna" was composed in any spirit of serious propaganda, or even with a faith in the gods, as some eminent scholars opine.

² "Gylfaginning," Chap. 49.

³ Not identical with the giant who is Gerth's father (St. 42 below and "Skirnismál," St. 6).

⁴ This does not agree with the conclusion of "Hymiskviða."

⁵ See "Hárbarzljóð," St. 48 and Note 26.

⁶ See "Grímnismál," St. 45 and Note 63.

⁷ "The Rejuvenating One," the goddess of youth. See "Skirnismál," Note 14.

⁸ When the gods, after several vain attempts, had at last obtained fetters strong enough to hold Fenrir, the Wolf consented to be bound only if one of the gods would place his hand in his jaws as a pledge. Týr did so, and when the fetters proved unbreakable Fenrir bit it off ("Gylfaginning," Chap. 33. See also below, Sts. 38-39).

There were also Njorth⁹ and Skathi his wife, Frey¹⁰ and Freya,¹¹ and Víthar,¹² the son of Óðin. Loki was there, and Frey's servitors, Byggvir¹³ and Beyla.¹⁴ Besides, there was many another Ás and alf.

Ægir had two servitors, Fimafeng and Eldir.¹⁵ Shining gold served there for light, and the cups filled themselves with ale. It was a place of great peace.¹⁶ Now those who were there praised greatly the servantmen of Ægir. Loki hated to hear that and slew Fimafeng. Then the gods shook their shields and raised an outcry against Loki and drove him away to the woods. Then they returned to the feast. Loki came back again and found Eldir without.

Loki greeted him and said:

1. "Say thou, Eldir, nor before set thou
 one foot forward:
what the Æsir speak of, at their ale sitting,
 here the hall within."

Eldir said:

2. "Of their weapons speak, and of warlike deeds,
 the glorious gods;
of the Æsir and alfs who within do sit
 not one speaks well of thee."

Loki said:

3. "In I shall, though, into Ægir's hall—
 fain would I see that feast;
brawls and bickering I bring the gods,
 their ale I shall mix with evil."

Eldir said:

4. "If in thou goest into Ægir's hall,
 and fain would'st see that feast:

⁹ See "Vafþrúðnismál," St. 38 and Note 24

¹⁰ See "Grímnismál," St. 5 and Note 10

¹¹ See "Grímnismál," St. 14 and Note 21

¹² See "Völuspá," St. 53

¹³ John Barleycorn" (?).

¹⁴ "Milkmaid" (?).

¹⁵ "Handy" and "Fire-Kindler."

¹⁶ That is, a sanctuary where no deed of violence might be committed

if hate and mocking thou heap'st on the gods,
they will throw it back on thee."

Loki said.

5. "If with words we war, we two alone,
then full well thou wotst,
Eldir, that I will uppermost be,
if foul of me thou fallest."

Then went Loki within the hall; but when they who were there saw who had come in, they all became hushed.

Loki said:

6. "Thirsty cometh to these high halls
Loft,¹⁷ from long wayfaring,
to ask the Æsir if that anyone
would pour him the mellow mead.
7. "Why are ye hushed, ye haughty gods,
nor think me worth a word?
A seat on bench at your banquet give me,
or else bid me hie from hence."

Bragi said:

- 8 "A seat on bench, our banquet to share,
will the Æsir not ever give thee;
for well they wot what wights at the feast
it behooves them to have."

Loki said

9. "Art mindful, Othin, how in olden days we
blended our blood together?¹⁸
Thou said'st that not ever thou ale would'st drink
but to us both it were borne."

¹⁷ "The Lofty" (?), one of Loki's names.

¹⁸ We are not told elsewhere of this blood brothership. For the rite, see "Brot af Sigurðar-kviðu," St. 18 and Note 18.

Othm said:

10. "Arise, then, Vithar, let the Wolf's father¹⁹
 be benched at our banquet;
 lest that Loki fling lewd words at us
 in Ægir's ale hall."

Then arose Vithar and poured ale for Loki.

But before he drank he bailed the gods:

11. "Hail to you, gods, hail, goddesses,
 hail to all hallowed hosts,
 but to one god only who with you sits,
 Bragi, on his bench!"

Bragi said:

12. "My sword and saddle horse, I beseech thee, Loki,
 take, and eke mine arm ring,
 lest to holy hosts thy hatred thou showest:
 beware of the Æsir's anger!"

Loki said:

13. "Of steeds and rings small store, ween I,
 hast, Bragi, thou to boast!
 Of all Æsir and alfs within this hall
 thou art most afraid in a fray,
 and shyest where shields are hewed."

Bragi said:

14. "If without I were— as within I am—
 Ægir's hallowed hall:
 in my hands would I have thy head full soon:
 for thy lies it would be thy lot."

Loki said:

15. "Thou art swift in thy seat, but slow to fight,
 Bragi, thou pride of the bench;

¹⁹ Loki, who is the father of the Fenris-Wolf. See "Völuspá," St. 39, and "Völuspá hin skamma," St. 12.

come to battle, if bold thou art;
not a whit would a stout heart stay."

Ithun said.

16. "I beg thee, Bragi, to bear in mind
that of Óðin's kin he is:²⁰
tease not Loki with taunting words
in Ægir's ale hall."

Loki said.

17. "Hush thee, Ithun: of all women
thou art most mad after men,
for thy shining arms on the shoulders lay
of thy brother's banesman."

Ithun said:

18. "I tease not Loki with taunting words
in Ægir's ale hall;
I but soothe Bragi with beer who is crazed,
lest the bold ones do battle."

Gefjon²¹ said:

19. "Ye Æsir twain, within this hall
why do ye war with words?
for Loki knoweth what nag he bears:
he loathes all living things."²²

Loki said:

20. "Hush thee, Gefjon, I have in mind
who lured thee to lust:
the fair-haired swain²³ sold thee the necklace,
ere thou threwest about him thy thighs."

²⁰ I adopt Falk's interpretation of this difficult passage.

²¹ "The Giver" (?) According to 'Gylfaginning,' Chap. 34, she is a virgin goddess who assembles in her hall all girls who die unwedded.

²² The rendering of these lines is uncertain.

²³ The god Heimdall. As to the Brisings necklace which, in other myths, is Freya's property, see "Þrymskviða," St. 13 and Note 12.

Othin said:

21. "Bereft of reason and raving thou art,
to earn thee Gefjon's grudge;
for the world's weird she, I ween, doth know
even as well as I."

Loki said:

22. "Hush thee, Othin; not ever fairly
didst allot men luck in battle;²⁴
oft thou gavest, as give thou should'st not,
mastery to worser men."

Othin said:

23. "Granted I gave, as give I should not,
mastery to worser men:
thou winters eight wast the earth beneath,
milking the cows as a maid,
and there gavest birth to a brood;²⁵
were these womanish ways, I ween."

Loki said:

24. "But thou, say they, on Sams Isle²⁶ once
wovest spells like a witch:
in warlock's shape through the world didst fare,
were these womanish ways, I ween."

Frigg said:

25. "Your doings ye should deeply hide,
nor tell these tidings abroad;
what in olden times ye twain have wrought,
keep it from ken of men."

²⁴ Othin is frequently accused of this. His defense is (*Eiriksmál*, St. 7) that he needs the best heroes for the final fight with the Wolf.

²⁵ The myth alluded to is not known, but the reference is in line with other allusions to the hermaphrodite nature of Loki.

²⁶ A Danish island north of Funen.

Loki said:

26. "Hush thee, Frigg, who art Fjorgyn's²⁷ daughter:
 thou hast ever been mad after men.
 Vili and Vé²⁸ thou, Vithrir's²⁹ spouse,
 didst fold to thy bosom both."

Frigg said:

27. "Forsooth, had I in Ægir's hall
 a son as Baldr so brave:
 thou'dst not get thee gone from the gods foregathered,
 before thou had'st fought for thy life."

Loki said:

28. "Be mindful, Frigg, what further I tell
 of wicked works of mine:
 my rede wrought it that rides nevermore
 hitherward Baldr to hall."³⁰

Freya said:

29. "Thou art raving, Loki, to reckon up
 all the ill thou hast done:
 I ween that Frigg the fates knoweth,³¹
 though she say it not herself."

Loki said:

30. "Hush thee, Freya, I full well know thee:
 thou art not free from fault:
 all Æsir and alfs within this hall
 thou hast lured to love with thee."

²⁷ Þór's mother. See "Völuspá," St. 35 and "Hábarðsljóð," St. 56.

²⁸ "Wis." and "Holiness", conceived as Óðin's brothers, but probably only hypostases of Óðin.

²⁹ "Lord of the Weather" (?), Óðin.

³⁰ See "Völuspá," St. 32 and Note 36.

³¹ That is, what will be the punishment for it.

Freya said:

31. "Thy slanderous tongue, 'twill thy sorrow be,
and still will work thee woe;
wroth are the gods and goddesses,
thou'lt fare sadly home from hence."

Loki said:

32. "Hush thee, Freya, a whore thou art,
and ay wast bent on ill;
in thy brother's bed the blessed gods caught thee,
when, Freya, thou didst fart."

Njorth said:

33. "Little sin me seemeth, though beside her mate
a wedded wife have a lover:
that the unclean Ás with us should dwell,
I wonder, who was a woman."²²

Loki said:

34. "Hush thee, Njorth, thou hence wast sent
as hostage for holy gods,²³
and Hymir's handmaids had thee as pot,
and used thy mouth as midden."

Njorth said:

35. "My meed had I that hence I was sent
as hostage for holy gods:
a son I gat on whom smile all wights,
who is highest held among gods."²⁴

Loki said:

36. "Have done now, Njorth, thy darling to praise;
I'll no longer let it be hidden:
with thy own sister that son didst get—
a wonder he is not worse."

²² See St. 23 above and "Grímnismál," Note 61

²³ We are told ("Vafþrúðnismál," St. 39) that he was thus sent by the Vanir to the Æsir, but nowhere, that he was sent by them to the giant Hymir.

²⁴ Frey who, as well as his sister Freya, is begotten by Njorth with his (unnamed) sister.

Týr said:

37. "Frey is the best among blessed hosts
here in the garth of the gods:
aggrieves not maids nor men's spouses,
and frees all bondsmen from fetters."

Loki said:

38. "Hush thee Týr, ne'er no heed gavest thou
that man meet man halfway;²⁸
thy sword hand from thee was snatched, I ween,
by Fenrir's greedy fangs."

Týr said:

39. "I lost my hand, Hróthvitnir²⁹ thou,
a baleful loss to us both:
in bondage now must bide his time
the Wolf, till the world is doomed."

Loki said:

40. "Hush thee, Týr, with thy housewife³¹ I
slept, so a son she bore;
nor a penny didst get to pay thee back
for this wrong, thou wretch."

Frey said:

41. "By the River³² fettered Fenrir will lie
till draws night the doom of the gods;
and nigh to him, but thou hush thee now,
wilt be bound, thou breeder of ill."

Loki said:

42. "With gold thou boughtest Gyimir's daughter,³³

²⁸ Like Óðin, the god of war is not a reconciler of men.

²⁹ "The Famous Wolf," Fenrir

³⁰ We are nowhere else told of Týr's wife

³¹ The river Vän, formed by the spittle from the jaws of the fettered wolf ("Gylfaginning," Chap. 33).

³² Gerth. See "Skirnismál" where, to be sure, nothing is said about Frey's giving his sword to anyone but his trusty servitor Skirnir, nor about his winning Gerth with his gold

and sold the thurs thy sword;
but when Múspell's sons⁴⁰ through Myrkvith ride⁴¹
what weapon, wretch, wilt then wield?"

Byggvir said:

43. "If an Ás I were like Ingunar-Frey,⁴²
and such blessed abode were mine,
I would crush to marrow this crow of ill,
and break his every bone."

Loki said:

44. "Who is that wee wight, pray, that makes water there,
and sniffing snoops about?
About Frey's ears art ever hovering,
or cluckst around the quern."

Byggvir said:

45. "I am Byggvir hight, and brisk in work
as both Ásir and einherjar⁴³ know;
I glory now that all the gods
quaff Gymir's⁴⁴ ale together."

Loki said:

46. "Hush thee, Byggvir, at board thou dealest
but ill their meat to men;
in the straw of the floor men strove to find thee,
when forth to fight they went."

Heimdall said:

47. "Ale-crazed art and out of thy mind:
why let not, Loki, be?

⁴⁰ See "Völuspá," St. 51 and Note 73

⁴¹ "Dark Wood," typical name of a forest. In this case the boundary against Surt's world of fire.

⁴² Probably the same as Yngvi(-Frey) ("Helgakviða Hundingsbana I, St. 55 and Note 61, and "Reginsmál," St. 14 and Note 18)

⁴³ The fallen warriors gathered in Valhöll.

⁴⁴ Ægir. See Introductory Prose, Note 3.

O'ermuch of mead ay maketh one
know not what twaddle he talks."

Loki said:

48. "Hush thee, Heimdall, to a hateful life
wast doomed in days of yore:
with a stiff back thou must stand alway,
and wake as the watch of the gods."⁴³

Skathi said:

49. "Thou art lusty, Loki, but long thou wilt not
a loose tail wag as thou list;
for on a rock with thy ice-cold son's
guts will bind thee the gods."⁴⁴

Loki said:

50. "If on a rock with my ice-cold son's
guts will bind me the gods:
know that first and foremost in the fray was I,
when Thjatsi, thy father, we felled."⁴⁵

Skathi said:

51. "If first and foremost in the fray thou wast,
when ye felled my father Thjatsi.
from my holy groves and hallowed shrines
will cold counsel ever come for thee."

Loki said:

52. "More of love didst lisp to Laufey's son,⁴⁶
when thou bad'st me share thy bed.
if our faults and blots to bare we are,
this truth shall also be told."

Then came Sif forward and poured mead for Loki in a crystal cup.

⁴³ He keeps watch at the Gjallar Bridge (Bifrost) against the giants.

⁴⁴ See the Concluding Prose.

⁴⁵ See "Hárbarzljóð," St. 19 and Note 14.

⁴⁶ Loki, the son of the giantess Laufey (probably a chthonic goddess).

She said:

53. "Hail to thee, Loki! To thy lips now raise
 this beaker full of good beer,
so that me alone among the gods
 without a blot thou let'st be."

He took the goblet and drank of it (and said):

54. "That one thou wert, if thou wert indeed
 shy and didst shrink from men;
but one I wot, whom well I know,
 made a whore of Hlórnrith's⁴⁹ wife:
 sly Loki, Laufey's son."

Beyla said:

55. "All mountains shake: fares Mjólnir's wielder,
 Hlórnrith, hitherward,
he will quickly quell the quarrelsome knave
 who mocks both Æsir and men."

Loki said:

56. "Hush thee, Beyla, who art Byggvir's wife,
 and ever bent on ill.
a worser wench never was with the gods:
 all dirty art thou, drab!"

Then came up Thór, and said.

57. "Hush thee, ill wight, or my hammer of might,
 Mjólnir, shall shut thy mouth;
I shall shatter thy shoulder-cliff⁵⁰—
 no longer then wilt thou live."

Loki said:

58. "The son of Jorth⁵¹ now in hath come:
 why threaten and bluster, Thór?

⁴⁹ That is, Thór's.

⁵⁰ Kenning for "head."

⁵¹ "Earth", identical in meaning with Fjorgyn ("Völuspá," St. 55, and "Hárbarzljóð," St.

Not so forward wilt be to fight the Wolf:
he will swallow Sigfather⁶² himself."

Thór said:

59. "Hush thee, ill wight, or my hammer of might,
Mjólnir, shall shut thy mouth;
up I'll hurl thee to etin-world
where men will see thee no more."

Loki said:

60. "Of thy eastern jaunts⁶³ not ever should'st thou
boast to any wight born:
in a mitten's thumb since, thewless, didst crouch,
nor seemed then Thór himself."⁶⁴

Thór said:

61. "Hush thee, ill wight, or my hammer of might,
Mjólnir, shall shut thy mouth:
my right hand will hew thee with Hrungrnir's bane,⁶⁵
and break every bone in thy body."

Loki said

62. "To live I mean a long time yet,
though with the hammer thou threaten:
great Skrymir's strings seemed stout to thee,
nor mightest thou get at thy meat
and, unharmed, thou wast hungry."⁶⁶

Thór said.

63. "Hush thee, ill wight, or my hammer of might,
Mjólnir, shall shut thy mouth:
will Hrungrnir's bane to Hel send thee,
even to Nágrind⁶⁷ beneath."

⁶² 'The Father of Victory' Óðinn.

⁶³ See "Hárbarzljóð," Introductory Prose.

⁶⁴ The same unlucky adventure of Thór is alluded to in 'Hárbarzljóð,' St. 26.

⁶⁵ Kenning for Thór's hammer. See "Hárbarzljóð," St. 15 and Note 10.

⁶⁶ On the adventure referred to, the giant Skrymir carried Thór's knapsack and secured it so stoutly that Thór was not able to undo the knot ('Gylfaginning,' Chap. 44).

⁶⁷ 'The Gates of the Dead,' at the entrance of Hel.

Loki said:

64. "To the Æsir said I, and to Æsir's sons,
 what my heart did whet me to say;
 for thee alone I leave the hall,
 for I well know thy hammer's weight.
65. "Ale madest thou, Ægir, but not ever shalt
 henceforth brew for a banquet;
 all that thou hast this hall within
 may flames set on fire
 and burn on thy back!"⁶⁸

Thereupon Loki hid himself in the Fránangr waterfall in the shape of a salmon, and there the gods caught him. They bound him with the guts of his son Nari; but his son Narfi became a wolf. Skathi took a venomous serpent and hung it above Loki's face so that its poison dripped on him. Loki's wife Sigyn,⁶⁹ sat by him and held a bowl under the poison, and she carried it out whenever it was full; but meanwhile the poison dripped on Loki. Then he writhed so fearfully that all the earth shook—men call thus "earthquakes" nowadays.⁷⁰

⁶⁸ Though it is not stated, Loki's curse may be thought to have been fulfilled, leaving him the victor.

⁶⁹ See "Völuspá," St. 34 and Note 42.

⁷⁰ The similarity with the story of the giant Typhoeus confined under Ætna (*Ovid Metamorphoses* V, 346) is striking.

The Lay of Thrym

Þrymskviða

This is the best-known, and deservedly among the most famous of the poems in the collection, indeed, it is one of the few great ballads of world literature, a classic in which purely Northern material has found its most adequate and most characteristic expression. One does not know what to admire most, the happy choice of subject, the marvellous characterization—effected with an admirable economy of means—the robust humor, the immense elasticity of the action.

It is a satisfaction to know that this high evaluation is not one of modern taste alone. That the lay was a favorite also in olden times is attested by the existence, in all lands inhabited by Scandinavians, of folk ballads clearly based on it. It is therefore all the more surprising that Snorri makes no reference to it and that we are entirely dependent on the text as found in the *Codex Regius*.

There has been much discussion as to the probable date of the poem. Formerly, most scholars were inclined to set it early—the tenth century or earlier—and see in it a primitive nature myth. Modern opinion has swung to the very opposite extreme, considering it one of the latest in the collection. The reasons seem compelling: the perfect text tradition; numerous demonstrable loans from other, earlier Eddic and skaldic poems; the epic-balladic form, which points to the thirteenth century rather than to an early period, the tell-tale fact that its action is nowhere alluded to in Old Norse monuments while, on the other hand, all actors in it can be found among the dramatis personæ of other poems (as is pointed out in the footnotes). The suggestion has been made that for aught we know it may be the work of Snorri himself, the most versatile genius of Old Norse literature. He possessed the prerequisites: a great sense of humor, intimate knowledge of mythology, considerable poetic talent. It would be understandable that he did not care to quote himself in his *Prose Edda* (written ca. 1220) or adduce the story of the poem as a genuine myth.

As to the central theme of the poem, it might have been imported to Scandinavia during the crusades: there exists an Arabic tale with similarities too striking to be accidental.

1. Wroth was Vingthór¹ when awaking he
Mjólnir² missed, his mighty hammer;
his beard gan shake, his shaggy head,
Fjorgyn's first born³— he fumbled about him.
2. These words then first fell from his lips:
"Hear thou, Loki, what loss I have,
which no wight knows— neither on earth
nor in heaven: my hammer is stolen!"

¹ "Consecration-Thór." See St. 30.

² "The Crusher" (?), or, possibly, related to Russian *molnyj*, "lightning." It never misses its aim and always returns into Thór's hands.

³ Thót. See "Hárbarzlpáð," Note 4.

3. To Freya's⁴ bower they bent their steps.
 These words then first fell from his lips.
 "Wilt thou, Freya, thy feather coat lend me,
 my hammer to seek, if haply I find it?"

Freya said:

4. "Though of gold it were I gave it to thee,
 and for thy sake, though of silver it were."
 5. Flew then Loki the feather coat whirled,
 left behind him the halls of the gods,
 and winged his way to the world of etins.
 6. On a mound sate Thrym,⁵ the thurses' lord,
 golden halters for his hounds he twined,
 and sleeked the manes of slender horses⁶

Thrym said:

7. "What ails the Æsir, what ails the alfs?"
 Why art thou come to etin-home?"

(Loki said:)

" 'Tis ill with the Æsir, (ill with the alfs)⁷
 dost hide Hlórrithi's⁸ hammer with thee?"

(Thrym said:)

8. "Hlórrithi's hammer I hide with me
 full eight rosts¹⁰ deep the ground beneath;
 Mjólnir no wight may win from me
 but he Freya bring as bride to me."

⁴ The goddess of fertility and love. See "Grímnismál," St. 14 and Note 21.

⁵ "The Noisy."

⁶ A Homeric situation. The action (like the fashioning of bow and arrow—see "Rígsþula," St. 28) is one typical of the lord, so is sitting on a mound.

⁷ See "Völuspá," St. 47 and Note 67.

⁸ Supplied by all editors.

⁹ Thor's.

¹⁰ Leagues.

9. Flew then Loki, the feather coat whirled,
left behind him the home of the etins,
and winged his way to the world of gods.
Him Thór met there in middle court.
These words then first fell from his lips:
10. "What welcome word rewards thy toil?
Tell while aloft thy long tidings:¹¹
sitting, one oft his errand forgets,
and lying, tells lies altogether."¹²
- (Loki said:)
11. "A welcome word rewards my toil:
Thrym has thy hammer, the thurses' lord.
Mjólnir no wight may win from him,
but he Freya bring as bride with him."
12. To Freya's bower they bent their steps.
These words then first fell from his lips.
"Busk thee, Freya, in bridal linen,
we twain shall wend to the world of etins."
13. Wroth grew Freya, foamed with rage;
the shining halls shook with her wrath,
the Brisings' necklace¹³ burst asunder:
"Most mad after men thou mayst call me,
if I wend with thee to the world of etins."
14. To the Thing forthwith fared all godheads,
and all goddesses gathered together.
Among them mooted the mighty gods
how they Hlórríthi's hammer'd win back.

¹¹ That is, however long they be.

¹² The meaning of these curious lines may be that the longer the delay, the less accurate the report—a night's sleep may pervert it utterly—out of regard for the host? The pun exists in the original.

¹³ The *Brisings men* ('the Shining Necklace') was a torque fashioned (according to the late *Sprá þatir*) by four dwarfs. It is no doubt identical with the precious *Brísinga mene* in *Bœnvalf* (Linn 1199).

15. Whereon Heimdall,¹⁴ whitest of gods—
 he fathomed the future as foreknowing Van—¹⁵
 "Busk we Thór then in bridal linen,
 and buckle on him the Brísings' necklace.
16. "Let a housewife's door keys dangle about him,¹⁶
 let woman's weeds be worn by him.
 Let him bear on his breast bridal jewels,
 a hood on his head, as behooves a bride."
17. Then thus spake Thór, the thewful god
 "A craven wretch may call me the gods
 if I busk me in bridal linen."
18. Then quoth Loki, Laufey's offspring,¹⁷
 "Hush thee now, Thór, and heed these words:
 soon will the etins in Ásgarh¹⁸ dwell,
 but thou fetch home the hammer from them"
19. Busked they Thór then in bridal linen,
 buckled on him the Brísings' necklace,
 let a housewife's door keys dangle about him,
 and woman's weeds be worn by him:
 on his breast he bore bridal jewels,
 a hood on his head as behooves a bride.
20. Then quoth Loki, Laufey's offspring:
 "With thee I will, to wait on thee;
 we twain shall wend to the world of etins."
21. Then home the goats¹⁹ to the hall were driven,
 haltered with ropes to run with the wain:

¹⁴ As to Heimdall, see "Völuspá," St. 1 and Note 2

¹⁵ We are not told elsewhere that the Vanir gods were prophetic (as were some of the Æsir: Óðin, Frigg, Gefjon, for instance)

¹⁶ See "Rígsþula," St. 23

¹⁷ See "Lokasenna," St. 52 and Note 48

¹⁸ The habitation of the Æsir. See "Völuspá," St. 24 and Note 23

¹⁹ They draw Thór's wain. See "Hymiskviða," Note 30.

- the mountains brake, the earth burned with fire,
rode Óðin's son²⁰ to etin-world.
22. Said Thrym these words, the thurses' lord:
"Stand up, etins, put straw on benches;²¹
to be my bride they bring me Freya,
Njorth's daughter from Nóatún."²²
23. "In my garth there graze golden-horned kine,
oxen all black, for etins a joy,
many rings have I, many riches have I,
Freya alone I lack, methinks."
24. Soon had the sun set in that land;²³
then ale was borne on the etins' table;
ate there an ox and eight salmons,
bolted all dainties dealt for women,
three measures of mead drank Mjólnir's welder.
25. Said Thrym these words, the thurses' lord:
"Where sawest thou bride bite more sharply?
Never saw I bride bite more broadly,
nor more of mead a maiden drink."
26. The waiting maid wise these words then found,
to the etin thus she answer made:
"Naught ate Freya for full eight nights,
so eager was she for etin-world."
27. He looked 'neath the veil, longed to kiss her:
back reeled the rash one through roomy hall:

²⁰ *Þórr* by the giantess *Þjörgyn* or *Hlóðyn*. There is a definite resemblance between lines 3 and 4 of the original and Stanzas 15 and 16 of the poem "Haustlong" by the skald *Þjóðhólf* or *Hvini* (ninth century).

²¹ This was done on festal occasions. See "Baldrs draumar," St. 6. and St. 1 of the (anonymous) skaldic poem *Eiríksmál*.

²² See "Grimnismál," St. 16.

²³ Because of the location of the frost-giants in the far North (east), but the line is susceptible of the translation

Early at eve they in had come.

"Why are so fearful Freya's eyes?
Methinks that fire flames in her eyes."

28. The waiting maid wise these words then found,
to the etin thus she answer made:
"Slept not Freya for full eight nights,
so eager was she for etin-world."

29. In stepped the etins' starveling sister,²⁴
a bridal gift she dared beg from her:
"Rings of red gold give thou to me,
if fain would st have my friendship and love,
all my friendship and fondness too."

30. Said Thrym these words, the thurses' lord
"Bring the hammer the bride to bless;
on the maiden's lap lay ye Mjolnir;²⁵
in Vór's²⁶ name then our wedlock hallow!"

31. Laughed Hlórríthi's heart within him
when the hammer beheld the hardy one:
Thrym he slew first, the thurses' lord,
then crushed he all the etins' kin,

32. Slew eke the old sister of etins,
her who had begged for bridal gift.
For shillings she got a shock of the hammer,
a grinding blow for golden rings.

Thus Hlórríthi his hammer got him.

²⁴ "The etins' sister" is probably a kenning for "giantess."

²⁵ A consecration with the hammer is known also elsewhere. The hammer is a phallic symbol of fertility, like the *lingam* of the Hindus.

²⁶ "Vow," "pledge," a goddess, probably an hypostasis of Frigg, goddess of marriage.

(Alvis said:)

3. "Alvis am I, dwell the earth beneath,
there standeth my house under stones;
(for the weapon's worth)^a to Valholl I came
let none his bounden faith break!"

(Thór said:)

4. "I shall break it, for the bridegroom's choosing
falls as father on me;
in Valholl I was not when was wedded to thee
among gods whom but I can offer."

(Alvis said:)

5. "What man is this, of the winsome maid
who feigns he is father?
Thee feckless fellow but few will know:
what hitch bore thee,² pray?"

(Thór said:)

6. "I am hight Vingthór³— I have wandered far—
Síthgrani's⁴ son I am;
by my leave never shalt the maiden take,
and have her as wedded wife."

(Alvis said:)

7. "Thy leave full soon thou wilt let me have,
to win her as wedded wife;
to marry I mean, nor to remain without,
the slender, snow-white maiden."

^a Accepting Bugge's ingenious emendation Thór's hammer Mjolnar (as well as Óðin's spear, Gungnir) was made by the dwarfs, whose payment is opposed by Thór. But the line may also mean.

To Valholl I came to visit Thrúthheim
(Thór's dwelling in Ásgarh. See "Grímnismál," St. 4.)

² Accepting Peppang's interpretation.

³ See "Þrymskviða," St. 1.

⁴ "Longbeard," Óðin.

(*Þór said:*)

8. "The maiden's love I shall let thee have,
 thou wise guest, as thou wishest,
 if of every world¹⁰ thou canst tell me all
 that I list to learn.
9. "Tell me, *Alvis*— for all wights' fate
 I deem that, dwarf, thou knowest—
 how the earth is hight, before all outspread,
 in all the worlds so wide?"¹¹

(*Alvis said:*)

10. "'Tis hight 'Earth' among men, among *Æsir*, 'Land';
 call the *Vanir* it 'Ways,'
 'All-Green,' the *etins*, the *alfs*, 'Burgeoning,'
 the mighty gods, 'Mud.' "

(*Þór said:*)

11. "Tell me, *Alvis*— for all wights' fate
 I deem that, dwarf, thou knowest—
 how the heaven is hight, that to (*Hrogn*)¹² was born,
 in all the worlds so wide?"

(*Alvis said:*)

12. "'Tis hight 'Heaven' among men, 'High-Arched' among gods;
 call the *Vanir* it 'Wind-Weaver,'
 the *etins*, 'Upper World,' the *alfs*, 'Fair Roof,'
 the dwarfs, 'Dripping Hall.' "

¹⁰ See Note 11 below and "*Völuspá*," St. 2

¹¹ Here the paper manuscripts insert the following stanza, generally regarded as spurious and unnecessary:

Thou mayst ask, *Vingthór*, if eager thou art
 to learn what lore I have
 the nine worlds over oft I have fared,
 and mindful am I of much.

¹² Translated according to Bugge's daring emendation. *Hrogn*, "bilow," is one of *Ægir's* daughters and, hence, may stand for 'the sea' in late Classical mythology, the sea goddess, *Tethys*, is the mother of the sky

(*Thór said:*)

13. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the moon is hight which men do see,
in all the worlds so wide?"

(*Alvis said:*)

14. "'Tis hight 'Moon' among men, 'Mild Light'¹² among gods;
call the wights in Hel it 'Wheel,'
the etins, 'Speeder,' the dwarfs, 'Splendor,'
and the alfs, 'Teller-of-Time.' "

(*Thór said:*)

15. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the sun is hight which is seen by men,
in all the world so wide?"

(*Alvis said:*)

16. "'Tis hight 'Sun' among men, but 'Sunlight' among gods;
call the dwarfs it 'Dvalin's Doom,'¹⁴
the etins, 'Everglow,' the alfs, 'Fair Wheel,'
'All-Bright,' the Ása-Sons."¹⁵

(*Thór said:*)

17. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the clouds are hight that carry showers,
in all the worlds so wide?"

(*Alvis said:*)

18. "They are hight 'Clouds' among men, 'Rain-Carriers' among
gods;
call the Vanir them 'Windblown,'

¹² Conjectural

¹⁴ Dvalin is a dwarf. The kenning is illustrated by the fate of Alvis himself (St. 35 below) and by "Helgakviða Hjörvarðssonar," Sts. 29-30.

¹⁵ That is, the sons of the Æsir.

the etins, 'Rain Hope,' the alfs, 'Weather-Might,'
the Hel-Dwellers, 'Hiding Helm.' "

(Thór said.)

19. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the wind is hight which widest fares,
in all the worlds so wide?"

(Alvis said.)

20. " 'Tis hight 'Wind' among men, but 'Wafter' among gods;
call the most high it 'Whinnier,'
the etins, 'Roarer,' the alfs, 'Din Farer,'
the Hel-Dwellers, 'Whistler.' "

(Thór said.)

21. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the calm is hight which quietly lies,
in all the worlds so wide?"

(Alvis said.)

22. " 'Tis hight 'Calm' among men, 'Sea-Quiet' among gods;
call the Vanir it 'Wind-Lull,'
the etins, 'Sultry,' the alfs, 'Day-Balm,'
the dwarfs, 'the Day's Haven.' "

(Thór said.)

23. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the sea is hight which is sailed by men,
in all the worlds so wide?"

(Alvis said.)

24. " 'Tis hight 'Sea' among men, 'Main' among gods;
call the Vanir it 'Wave,'
the etins, 'Eel-Home,' the alfs, 'Water';
call the dwarfs it 'the Deep.' "

(Thór said:)

25. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the fire is hight which flames among men,
in all the worlds so wide?"

(Alvis said:)

26. " 'Tis hight 'Fire' among men, but 'Flame' among gods;
call the Vanir it 'Warmth,'
the etins, 'Greedy,' 'All-Devourer,' the dwarfs,
the Hel-Wights, 'Fast Whelmer.' "

(Thór said:)

27. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the wood is hight, in men's world that grows,
in all the worlds so wide?"

(Alvis said:)

28. " 'Tis hight 'Wood' among men, 'Earth's Mane' among gods;
call the Hel-Wights¹⁰ it "Seaweed-of-Siopes,"
the etins 'Firewood,' the alfs, 'Fair Bough,'
call the Vanir it 'Wand.' "

(Thór said:)

29. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the night is hight which to Nor¹¹ was born,
in all the worlds so wide?"

(Alvis said:)

30. " 'Tis hight 'Night' among men, but 'Murk' among gods;
call the mighty powers it 'Mask,'
the etins, 'Lightless,' the alfs, 'Sleep's Ease,'
the dwarfs, 'Weaver-of-Dreams.' "

¹⁰ Conjectural¹¹ See "Vafþrúðnismál," St. 25

(*Þór said:*)

31. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the seed is hight which is sowed by men,
in all the worlds so wide?"

(*Alvis said:*)

32. "'Tis hight 'Barley' among men, but 'Breadstuff'¹⁸ among gods;
call the Vanir it 'Well-Grown,'
the etins, 'Eating,' the alf-kin, 'Grain,'
the wights of Hel, 'Hanging.'"¹⁹

(*Þór said:*)

33. "Tell me, Alvis— for all wights' fate
I deem that, dwarf, thou knowest—
how the beer is hight which is brewed by men,
in all the worlds so wide?"

(*Alvis said:*)

34. "'Tis hight 'Ale' among men, among Æsir, 'Beer';
call the Vanir it 'Wassail Brew,'
'Clear Must,' the etins, 'Mead,' the Hel-Wights,
the sons of Suttung,²⁰ 'Feast Draught.'"

(*Þór said:*)

35. "I never learned like lore to dwell
in the breast of any wight born;
with wily words outwitted thou art:
above ground finds thee, dwarf, the day;
now the sun is seen in thy hall."

¹⁸ Transposed here from line 3

¹⁹ For its drooping ears

²⁰ The giants. See "Hávamál," St 104

Baldr's Dreams

Baldrs draumar

This little poem purports to be a supplement to the "Völuspá," elaborating the Baldr episode. As in that poem, a seeress is summoned by Óðin from her grave at the gate of Hel, to which she returns after giving the desired prophecy.

At first sight the poem seems forceful and of one piece, but a closer examination shows that it yields no new information beyond that contained in the "Völuspá" and that it has grave structural defects, at least in its present form. Certain verbal similarities to the "Völuspá" and the "Þrymskviða" (where the passages involved are integral) lend color to the suspicion of several scholars that this is not an original but the work of a skilful imitator—perhaps in the twelfth century—of the ancient manner. Other students, with less probability, insist on a much earlier origin (tenth century).

The text, on the whole in excellent condition, is preserved only in *Codex Arnamagnæanus* and was, apparently, not known to Snorri. The metre is a regular *fornyrðislag*.

1. To the Thing forthwith fared all Æsir,
and all goddesses gathered together.
Among them mooted the mighty godheads¹
why Baldr the Bright had baleful dreams.²
2. Up rose Óðin, oldest of gods,³
and on Sleipnir⁴ the saddle laid:
to the nether world rode, to Nifhel⁵ dark—
A hound⁶ he met which from Hel did come.
3. About his breast was he blood besprent,
and long did bark at Baldr's father.
Rode Óðin on— the earth did quake—
till the high halls of Hel he came nigh.
4. Then Óðin rode to the eastern gate,
where the hoary seeress' howe⁷ he knew;

¹ The abruptness of the beginning may be due to direct loan (from "Þrymskviða," St. 14) of the first two lines. However, the manner is typical of the Scandinavian *folksöner* (ballads) and the lines may be common property.

² For this myth, see "Völuspá," Sts. 31–33 and Notes 36–39.

³ Conjectural.

⁴ "The Runner." Óðin's steed. See "Grímnismál," St. 45 and Note 61.

⁵ "Dark Hel." See "Vafþrúðnismál," St. 43 and Note 28.

⁶ Garm. See "Völuspá," St. 43 and Note 61.

⁷ "Low hill or mound," hence "grave."

there spells he chanted to charm up the dead,
till unwilling arose the witch and spake

5. "What man is this, to me unknown,
who maketh me fare such fear-fraught ways?
Was I buried in snow and beaten by rain
and drenched with dew, dead was I long."

(Óthin said:)

6. "Vegtam⁸ my name, I am Valtam's son;
say of misty Hel as of Mithgarth I:
for whom are the benches with byrnies covered,⁹
the dais decked eke with dazzling gold?"

(The seeress said:)

7. "For Baldr the beer brewed here standeth,
a shield¹⁰ lies over the shining drink;
in sorrow are sunk the sons of Óthin.¹¹
I was loath to speak, now let me cease."

(Óthin said:)

8. "Cease not, seeress, till said thou hast,
answer the asker till all he knows
who will Baldr slay, the blameless god,
and send hither the son of Óthin?"

(The seeress said:)

9. "Hoth¹² will the hero hitherward send,
he will Baldr slay, the blameless god,
and end the life of Óthin's son
I was loath to speak, now let me cease."

⁸ "The Wayfarer" Valtam, "the Warrior."

⁹ See "Grimnismál," St. 9

¹⁰ In the sense of the paten covering the caldron, to protect the drink against the "evil eye"?

¹¹ That is, the gods

¹² See "Völuspá," St. 32 ff

(*Óðinn said:*)

10. "Cease not, seeress, till said thou hast,
answer the asker till all he knows:
the hateful deed who will avenge,
and Baldr's slayer who send to Hel?"

(*The seeress said:*)

11. "Rind¹³ bears Váli in Western Halls;
but one night old will Váli slay him:
neither cleanses his hands nor combs his hair,
till Baldr's slayer he sends to Hel.
I was loath to speak, now let me cease."

(*Óðinn said:*)

12. "Cease not, seeress, till said thou hast:
answer the asker till all he knows:
who are the girls that greet so sore,
and their kerchief corners cast to the sky?"¹⁴

(*The seeress said:*)

13. "Thou art not Vegtam, as I had thought,
but rather Óðinn, oldest of gods."

(*Óðinn said.*)

"Thou art no seeress nor sage woman,
but rather of thurses three the mother."

(*The seeress said:*)

14. "Homeward hie thee, happy in mind:
no chanted spells will charm me up
until Loki is loose from his bonds¹⁵
and the day will come of the doom of the gods."

¹³ Compare Krimgothic *rimteih*, "mountain."

¹⁴ Answer the waves. Probably there is a pun intended, for the words of the original, here translated "kerchief corners" may also mean "the corners of the sail." Similar riddles are propounded by Gestumblindi (Óðinn) in the *Hervarar saga* Chap. 9. To account for the riddle being introduced here it has been suggested that the lines refer to the sail of the ship bearing dead Baldr's body (*Gylfaginning*, Chap. 48) which dips into the sea.

¹⁵ See 'Völuspá,' St. 34 and Note 42, and 'Lokasenna,' Final Prose.

The Lay of Ríg

Rígsþula

"The Lay of Ríg" as preserved fills exactly the last sheet of the *Codex Wormianus* of Snorri's *Edda*. The lost conclusion evidently stood on a following one. However, notwithstanding this fragmentary condition, it is clear that the lay was intended as a glorification of the existing aristocratic order in the Scandinavian homeland—not in republican Iceland—whether in Denmark or Norway, and more specially as a vindication of the divine origin of kingship. But this is as far as agreement among scholars goes: about few Eddic poems has there been such a diversity of opinion in almost every other respect. Thus, one famous scholar is convinced that the author had Norwegian conditions in mind, that the lay is therefore Norwegian, that it dates from the tenth century, that the young Kon may represent Harald Fairhair himself. Another scholar agrees that it was composed early in the tenth century, since the poem seems to presuppose heathendom undisturbed, but holds that it is by some Icelandic skald celebrating the Danish royal house, perhaps King Gorm the Old or Harald Bluetooth.¹ Still another holds the view that the lay had its origin on one of the Scottish islands and it has also been urged that it mirrors Old Irish conditions. However that may be, God as the progenitor of all three estates definitely is a medieval Christian conception.

Again, until recently the lay had been universally regarded as a valuable source of information on social conditions in the earliest times, but this now seems open to doubt with the growing feeling that it may be the didactic, antiquarian effort of a learned skald. At any rate, in its lists of names (like the whole lay in *free fornryðislag*) there is a suspicious similarity to the *nafnaþulur* (rigmargíles) and the *bestatal* of the thirteenth century, and to such a poem as the *Alvísmál*, so that we may not be far wrong in assigning the lay to the eleventh or twelfth century. However, it could hardly be later, because serfdom was abolished in Norway at the end of the twelfth century.

But whatever its authenticity, the lay does stand out as unique among Eddic poems, and will always be read with interest for its vivid and colorful, though brief, contrasted descriptions of the life of the thrall, the freeman, and the noble in ancient Scandinavia.

It is told by men in olden tales that one of the gods whose name was Heimdall, fared forth along the seashore until he came to a farm. There he called himself Ríg. The following poem treats of this tale.

1. In old times, say they, on earth paths green
there wended his way a wise god ancient,
rugged and mighty— Ríg² was he hight.
2. Walked unwearied (in middle ways),³
to a dwelling he came, was the door bolted.

¹ See St. 49 and Notes.

² In no other source does Heimdall bear this name, which is probably from the Celtic *rig* (king, or see Græco-Latin *rēx*). The fact that in 'Völuspá,' St. 1, "all hallowed beings" (men?) are mentioned as his children, "high and low," has led to the conjecture that the author took these lines as his "text."

³ That is, of Mithgarth. The line is supplied from Sts. 6 and 34. It may mean, here, "on earth."

In gan he go, on the ground was a fire,⁴
 at the hearth, hoary, sate husband and wife—
 A1 and Edda,⁵ in old headgear

3. Well knew Ríg wisely to counsel;
 on middle seat he sate him down,
 betwixt the twain of the toft benched him.

4. Then took Edda a thick loaf heavy
 of bread hard-baked and full of bran;
 a bowl then bore on the board Edda,
 filled with the broth of boiled calf-meat.

5. Well knew Ríg wisely to counsel;
 he rose up thence, ready for sleep;
 on middle bedstead his berth he made,
 betwixt the twain of the toft laid him.⁶

6. And there stayed he three days together,⁷
 then walked unwearied in middle ways.
 Moons full nine went meanwhile by.

7. Gave Edda birth to a boy child then,
 (in clouts she swathed)⁸ the swarthy-skinned one.
 Thrall they called him, and cast on him water⁹
 (dark was his hair and dull his eyes).¹⁰

8. On his hand the skin was scraggy and wrinkled,
 (nasty his nails),¹¹ his knuckles gnarled,

⁴ In Old Germanic times the hearth fire was built on the ground the smoke escaping through the lower

⁵ Words still used in Modern Icelandic for "grandfather" and "grandmother"

⁶ In the oldest times it was not uncommon in the North, as is still the case among primitive peoples, for the host to offer his wife or daughter to the honored guest.

⁷ Guests generally remained three days

⁸ Following Gering's suggestion.

⁹ This is the old Germanic baptismal ceremony of 'name-fastening' which had grown up, probably independently of the Christian rite. See 'Hávamál,' St 158

¹⁰ Supplied after Simon's suggestion, to correspond with the description in Sts. 21 and 35.

¹¹ Supplied after Grundtvig's suggestion. Salow complexion, dull eyes, and an unlovely appearance in general, are the standard characteristics of the slave in Old Norse tradition.

- his fingers thick, his face ugly,
his back hulky, his heels were long.
9. He gan to grow and gain in strength,¹²
betimes took him to try his might:
to bind bast ropes, burdens to pack,
to bear faggots home the whole day long
10. Came to his cot a crook-legged wench—
were her soles dirty, and sunburnt her arms,
her nose bent downward, her name was Thir.¹³
11. On middle seat she sate her down,
by her side did sit the son of the house;
whispered and laughed and lay together
Thrall and Thir whole days through.
12. In their hut, happy, they had a brood.
I ween they were hight¹⁴ Hay Giver, Howler,
Bastard, Slaggard, Bent-Back and Paunch,
Stumpy, Stinker, Stableboy, Swarthy,
Longshanks and Lout: they laid fences,
put dung on fields, fattened the swine,
herded the goats, and grubbed up peat.¹⁵
13. Their daughters were Drudge and Daggie Tail,
Slattern, Serving-Maid, and Cinder Wench,
Stout Leg, Shorty, Stumpy and Dumpy,
Spindleshanks eke, and Sputterer:
thence are sprung the breed of thralls.

¹² The line transposed here from Stanza 8 of the original to conform to Stanza 22

¹³ "Drudge"

¹⁴ Some of the names in this list as well as in those following are doubtful. The Translator has not followed the order of the original in this or in the following list of names.

¹⁵ In the *Orkneyinga Saga*, Chap. 1 we are told that it was Earl Einar, the Norwegian ruler of the Orkneys in the ninth century, who first taught the islanders how to use peat. But the digging of peat was probably very old in the treeless portions of the North. A ready Pliny (*Hist. nat.* XVI. 1) describes the method of curing it as practiced on the shores of the North Sea.

- ¹⁰ "Carl," (free) man of the common people.

22. Then gan he grow and gain in strength,
tamed the oxen and tempered ploughshares,
timbered houses, and barns for the hay,
fashioned carts, and followed the plough
23. A bride they brought him with bunch of keys dangling,
in goatskin kirtle, gave her to Karl.
Sætr²⁰ was she hight and sate under veil,
[a house they reared them and rings bestowed,]²¹
their linen they spread, and the larder stocked.
24. In their homestead, happy, they had a brood,
hight Man and Yeoman, Master, Goodman,
Husbandman, Farmer, Franklin, Crofter,
Bound-Beard, Steep-Beard,²² Broad,²³ Swain, and Smith.
25. By other names were known their daughters:
Woman, Gentlewoman, Wife, Bride, Lady,
Haughty, Maiden, Hussif and Dame:
thence are come the kin of carls.
26. At his staff Ríg strode steadfastly on;
a hali he saw then, was southward²⁴ the door,
raised on high, with a ring in the doorpost.
27. He strode in straightway, was straw on the floor.
Sate there the good folk, gazed at each other,
Father and Mother, with their fingers playing²⁵
28. On the bench he sate, a bowstring twining,
bent the elmwood,²⁶ and arrows shafted.

²⁰ 'Daughter-in-Law' See the description of Thór as a bride in 'Þrymskviða,' St 19

²¹ Probably interpolated: the dealing out of rings is typical of the nobility, not the common people (see 'Helgakviða Hundingsbana I' Note 24). The exchange of rings as in the Christian marriage ceremony (which has been suggested) seems utterly foreign to the passage.

²² Possibly referring to unknown fashions of wearing the beard.

²³ Nickname of the burly, proud farmer.

²⁴ South is the direction of good omen. The Old Icelandic door raised up and down, on hinges. It is raised in the house of the noble to indicate his hospitality. The ring served as knocker.

²⁵ Probably as an outward sign of leisure.

²⁶ The bow made of elmwood.

Sate the lady, looked at her arms,
stroked the linen, straightened her sleeves.

29. Was a brooch on her breast, and a bonnet on her head,
a long train of silk,²⁷ and sark all blue.
Was her brow brighter, her breast lighter,
her neck whiter,²⁸ than whitest snow!

30. Well knew Ríg wisely to counsel,
on middle seat he sate him down,
betwixt the twain of the toft he benched him.

31. Of bleached flax then a broidered cloth
did Mother take, and the table covered;
a light baked loaf she laid on the table,
of wheaten meal, white and thin.

32. A full trencher on the table she put,
silver-plated, and set forth then
fitches of bacon and steaked fowl also;
there was wine in a crock, were the cups gold-plated;
they drank and chatted till the day was ended.

33. Well could Ríg wisely counsel;
he rose up thence, ready for sleep;
²⁹(on middle bedstead his berth he made,
betwixt the twain of the toft he laid him.)

34. And there stayed he three days together;
then walked unwearied in middle ways.
Full nine months went meanwhile by.

35. A son bore Mother, in silk they swathed him,
sprinkled water on him and called him Earl.
Was his hair flaxen, and fair-hued his cheek,
his eyes awfully like an adder's, blazed.³⁰

²⁷ The material is not indicated in the original.

²⁸ The rune is not in the original.

²⁹ Supplied from the corresponding passages.

³⁰ Flashing eyes were regarded as a sure token of noble birth. See Tacitus' *aries oculorum* of the Teutons.

36. Up grew Earl within the hall,
 gan bucklers wield and the bowstring fasten,
 gan the elmwood bend and arrows shaft;
 gan hurl the spear and speed the lance,
 gan hunt with hounds, and horses ride,
 gan brandish swords and swim in the sea.
37. Out of woodlands came Ríg walking,
 came Ríg walking, and taught him runes;
 his own name gave him as heir and son,
 bade him make his own the udal lands,²¹
 the udal lands and olden manors.
38. He dauntless rode through darkling woods,
 over frosty fells, to a faraway hall.
 Shields he shattered and shafts he hurled,
 brandished his sword and swiftly rode;
 he wakened war and warriors slew,
 with wound-red weapons he won him land.
39. He made himself master of manors eighteen,
 gan share his wealth and shower it on all:
 silver and gold and slender steeds;
 squandered arm rings and scattered gold.²²
40. His heralds drove on dew-wet paths,
 and came to the hall where Hersir²³ dwelled;
 a daughter had he, dainty-fingered,
 fair-haired and wise, was she hight Erna.²⁴
41. For her hand they asked, and home drove her,
 gave her to Earl, gowned in linen;
 they lived together and loved each other,
 had many children, and lived cheerfully.

²¹ That is, the lands entailed by primogeniture

²² Lavish generosity was one of the princely virtues.

²³ "Lord," chieftain of a district.

²⁴ "The Efficient" (?).

42. Boy was the oldest, Bairn the second,
 then Issue and Child, Heir, Youth, and Squire,
 Offspring and Lad— they sports did learn—
 Son and Scion— swimming and "tables",³⁵
 Kund one was called, was Kon³⁶ the youngest.
43. Up within hall grew Earl's children;
 spearshafts they shook, with shields they fended,
 swift steeds bestrode, and straightened arrows.
44. But Kon only could carve runes,³⁷
 runes lasting ay, life-keeping runes;
 to bring forth babes birth runes he knew,
 to dull sword edges and to calm the sea.
45. Fowls' speech he knew, and quenched fires,
 could soothe (sorrows)³⁸ and the sick mind heal,
 in his arms the strength of eight men had.
46. In runes he rivaled Ríg the Earl,³⁹
 with wiles he warred, outwitting him;
 thus got for himself, and gained to have,
 the name of Ríg and runic lore.
47. Rode Kon the young through copse and woods,
 birds he snared, used bow and arrow.
48. Then quoth a crow, croaking on branch:
 "Why snarest thou birds, scion of kings?
 Rather should'st thou ride swift horse,
 (brandish swords)⁴⁰ and slay foemen.

³⁵ Thus was a board game, a kind of chess. Compare the German (*Schach*)-zabela. It was a royal accomplishment, like those mentioned in St. 38.

³⁶ The last two names are etymologically akin and signify "noble descendant." In the original, *Kon(r) ungr* (Kon the Young) yields Old Norse *konungr*, "king," by juxtaposition (and popular etymology).

³⁷ For this and the following rune magic see "Hávamál," St. 146 ff., and "Sigdrífumál," St. 6 ff.

³⁸ Following Simon's emendation.

³⁹ That is, his father, the son of Ríg (Heimdall). He now bestows the title of Ríg, "king," on Kon as his true heir.

⁴⁰ Supplied from St. 36.

49. "Have Dan and Danp⁴¹ a dwelling richer,
and lands larger, than are left to thee;
are they skilled in steering on stormy seas,
in trying swords and slaying heroes."⁴²

⁴¹ In all probability these are eponymous kings of Denmark. See "Atlakviða," St. 5.

⁴² The poem ends here abruptly. From the whole tenor of the poem we cannot doubt that Kon follows the advice of the bird (as does Sigurth in "Fáfnismál,") and wins the lands of Dan and Danp. According to the synoptic account of the lost *Skjöldunga saga* given by the learned Icelander, Arngrím Jónsson (1597), King Ríg married Dana, the daughter of Danpr of Danpstead, and their son Dan was the mythical king who united Denmark under one rule.

The Lay of Hyndlá¹

Hyndluljóð

Owing to its sadly confused state and faulty preservation—in the huge manuscript codex called the *Fíatriland Book* (*Fíatryjarbók*), written in Iceland toward the end of the fourteenth century—this poem has given rise to the most varying of interpretations. One thing is clear: its didactic purpose to impart information about the genealogy of a certain Óttar. It has been suggested with some plausibility that this may have been Óttar Birtingi, a Norwegian of lowly origin who rose to a position high enough to marry King Harald Gull's widow, and that our poem was composed to endow him with a pedigree. This Óttar was assassinated in 1146.

The story within which this lore is framed is not made out without difficulty. As the text is handed down to us, the following interpretation seems plausible, making the tangle of relationships more intelligible. The goddess Freya, riding on her boar, awakens the wise giantess Hyndlá (compare with the situation in "Baldrs draumar" and "Gróga-dr") and invites her to mount her wolf to ride to Vahöll with her. There, Óðin and Thór are to grant success to Freya's protégé, Óttar: he has wagered with Angantyr, another hero, and staked his aul that he is of nobler descent than the other. On the way, so Freya proposes, they are to match their genealogical lore. Notwithstanding Freya's denial the giantess knows that the boar is Óttar in disguise and addresses to him the information desired: whereupon Freya demands, still further, that she give him the "memory a.e." to drink, so that he may keep in his mind until the third day what has been told him. This, the giantess refuses, but is compelled by the threat of encircling fire. Her curse on the drink is neutralized by Freya's blessing.

Many minor and major variations have been proposed to render the action more plausible. Most radically, Finnur Jónsson claims that Stanzas 31-34, should precede 11 to furnish the compulsion to make the giantess divulge her lore, and, indeed, this rearrangement would eliminate a number of difficulties.

As to the genealogies of Óttar's race, three groups may be discerned: that of the kings of Horthaland, to which he belongs by immediate descent, the line of Halldan the Old, mythical ancestor of many kings of Norway, and famous legendary heroes whose kinship is claimed. To be sure, no two scholars are agreed as to what is to be regarded as genuine or what as interpolated in these lists. That they seemed authentic to learned Icelanders of the thirteenth century is attested by the fact that they are drawn on, both by Snorri in his *Skáldskaparmál* (Chap. 64) and in the story entitled "How Norway Was Settled" (*"Hversu Noregr byggist"*).²

To most scholars, the poem has the earmarks of rather late and learned Icelandic origin, say, the end of the twelfth century, but it must be acknowledged that some elements do point to a much earlier time—perhaps the end of the tenth century.

(*Freya said:*)

1. "Awake, good maiden, awake, my friend,
 sister Hyndlá,³ who sleepest in cave;

¹ "The Short Prophecy of the Seeress" (*"Völuspá hin skamma"*) which, in the manuscript, comes between Stanzas 28 and 29 (of this translation) has been removed and appears as a separate item immediately following this lay.

² *Fíatryjarbók*, Vol. I, p. 24 ff.

³ Butch. As to Freya's wheedling, calling her "friend," see Sts. 6 and 30.

'tis darkest night,⁴ so now let us ride
hence to Valhöll,⁵ the hallowed stead.

2. "Let us ask Óðin our errand to speed.
he gives and grants gold to his followers.
To Hermóð⁶ gave he helm and byrnie,
to King Sigmund, the sword of victory.⁷

3. "He gives riches to some, to some, victory,
word skill to wights, wisdom to others,
breezes to sailors, song-craft to skalds,
gives manfulness to many a warrior.

4. "I shall worship Thór, and this ask of him
that he shall not ever do ill to thee,
though else he love not etin women.

5. "Take one of thy wolves⁸ from his wonted stall,
with my boar let him leap on our way."

(*Hyndla said:*)

' Slow runs thy boar⁹ on the road to Valhöll,
nor will I weary my worthy steed.

6. "False art, Freya, to befriend me now;
thine eye seemeth to say to me
thou ledest thy lover on his last journey,¹⁰
Ottar the Young, Innstein's son."

⁴ The time when the beings of the nether world may be abroad

⁵ "Hall of the Slain," Óðin's hall

⁶ "He of Warlike Courage" [OE *Heremód*] It is uncertain whether the god of that name is referred to, or Heremód, King of the Danes, a Skylding (*Beowulf*, l. 1709)

⁷ The sword Gram, troll which later becomes Sigurth's weapon

⁸ The mount of trolls and witches See "Helgakviða Hjörvarðssonar," Prose Introduction to Fragment IV

⁹ The boar is elsewhere the animal sacred to her brother Frey See the reference in Note 8 above. Generally, Freya's chariot has a span of cats.

¹⁰ That is, as a slain warrior to join the heroes in Óðin's (or Freya's) hall See "Grimnismál," Sts 8 and 14

(*Freya said:*)

7. "Dull art, Hyndla, and dreamest, ween I,
to believe my lover on his last journey:
my boar gleameth, golden-bristled,
Hildisvíni,¹¹ by smiths twain fashioned
of dwarfish kin, Dáin¹² and Nabbi.

8. "Let us strive¹³ as we sit astride our saddles,
match our lore of lines of lordly races,
of the kin of kings who came from gods.¹⁴

9. "Wagered have they for Welsh gold,
Óttar the Young and Angantýr:¹⁵
the young hero to help I am bound,
lest he fail to get his father's share.

10. "He a high altar made me of heaped stones—
all glary¹⁶ have grown the gathered rocks—
and reddened anew them with neats' fresh blood;
for ay believed Óttar in the ásynjur.¹⁷

11. "Reckon up in order the oldest sib,
and call to mind the kin of men:
a Skjoldung who, a Skilfing¹⁸ who,
(an Othling who)¹⁹ an Ylfing who?
Who a landholder, who of lordly stock,
Who of most worth are in the world of men?"

¹¹ "Battle-Swine."

¹² See "The Catalogue of Dwarfs," St. 11.

¹³ Strive with words. The passage is doubtful.

¹⁴ All the royal families of the North trace their ancestry ultimately back to the gods.

¹⁵ [OE. *Ongenþeow*].

¹⁶ By the fire of repeated burnt offerings which in the earliest times were made on rude stone altars.

¹⁷ Plural of *ásynja*, "goddess."

¹⁸ [OE. *Seyðlingar*, *Skylfingas*]. Their progenitors are Skold and Skelfir.

¹⁹ Supplied here from St. 16. According to "Skáldskaparmál," Chap. 62, the Othlings were descended from an eponymous King Authi. The Ylfings [OE. *Ylfingas*], descendants of Ulf, "Wolf," are of the same race with Helgi, *Hundingsbani* ('*Helgakviða Hundingsbana*' I, St. 5). Note that in the corresponding passage (St. 16) the Ynglings (descendants of the god Yggvi) are mentioned instead.

(*Hymalla said:*)

12. "Thou art, Óttar from Innstein sprung;
but Innstein was born to Alf the Old,
and Alf to Ulf, Ulf to Sæfari;²⁰
Sæfari's father was Svan the Red.
13. ' Was your father's mother a fair dight maiden,
I ween she was hight Hlédis²¹ the Priestess,
was Fróthi her father, Fríaut her mother:
this race was wholly ranked with the highest.
14. ' Of old was Althi²² among earth's greatest,
before lived Hálfðan,²³ highest of Skjoldungs;
many wars in the world waged the bold one,
to the welkin were wafted his works abroad.
15. ' Befriended by Eymund, foremost among men,
he slew Sigttrygg with the sword's edge,
and nome lea Almveig,²⁴ the most highborn woman -
they issue had of eighteen sons.
16. "Thence the Skjoldungs, thence the Skilfings,
thence the Othings, thence the Ynglings,
the landholders thence, the lords' stock thence,
who of most worth are in the world of men:
thy sib all these, silly Óttar!
17. "Her mother,²⁵ hold I, was Hildigunn,
the child of Sváva²⁶ and of Sækonung;

²⁰ "Seafarer."

²¹ The names of Hlédis and Fríaut occur nowhere else. Fróthi [OE *Fróða*], 'the Wise,' bears a name common among the mythical Danish kings. See *Grottasagur*.

²² Accepting F. Jónsson's emendations for the Al. of the original. According to 'Skáldskaparmál,' Chap. 62, Althi was a son of Hálfðan.

²³ Hálf Dane [OE *Heofdene*]. He was the Old, legendary king of the Danes. He is always "the High," which may have reference to his stature.

²⁴ Skulaskaparma. Chap. 62 indicates that she was the daughter of Eymund, King of Russia. Her sons by Hálfðan (born sane at a birth) were the mythical progenitors of the royal families of the North.

²⁵ Almveig's?

²⁶ The Swabian. See *Heimskv. 3a Hjórvarðsagur*, Note 1. Sækonung. Sea King.

thy sib all these, silly Öttar!
Thou needs must know this— wilt know still more?

18. "Dag²⁷ married Thóra, mother-of-heroes;
in that kin were born the best of men:
Frathmar and Gyrth, and the Freki brothers,
Ám, Jofurmar, and Alf the Old;
thou needs must know this— wilt know still more?

19. "Was Ketil²⁸ their kinsman, Klypp's oldest son,
your own mother's mother-father;
before Kári, Fróthi lived,
and Alf the hero to Hild was born.

20. "Then was Nanna born, Nokkvi's daughter,
her son your father's sister did wed;²⁹
of forefathers old still further I tell
thy sib all these, silly Öttar!

21. "Isolf and Ásolf, Olmóth's sons these,
and Skúthuld's eke, Skekkil's daughter,³⁰
among them are with many heroes;
thy sib all these, silly Öttar!

22. "Gunnar Midwall, Grím the Hardy,
Iron-Shield Thórir, Úlf the Gaping,
Brodd and Horvir— both I knew them—
they housecarls were with Hrólfr the Old.³¹

23. "Hervarh, Hjórvarth, Hrani, Angantýr,³²
Búi and Brami, Barri and Reifnir,

²⁷ 'Day,' one of Hálfdan's sons ("Skáldskaparmál," Chap. 62)

²⁸ Ketil, "Helmet," is Öttar's great grandfather on the spindle side, as Fróthi (St. 13) is on the spear side

²⁹ The name of this uncle of Öttar's is not mentioned

³⁰ The relation of all these persons to Öttar is obscure

³¹ The arrangement of this and the two following stanzas is Bugge's. Excepting for Thórir and Grím, these "housecarls" (members of the king's bodyguard) are unknown elsewhere. The company is that of King Hrólfr of the *Hrólfr saga Gautrekssonar*.

³² The original does not indicate whether this is the Angantýr with whom Öttar has made the wager or a different person.

Tind and Tyrfing, and the two Haddings:³⁵
thy sib all these, silly Óttar!

24. ' In Bolm in Eastland were born these twelve,
the sons of Arngrim and Eyfura;
the blare of these berserks,³⁶ their baleful deeds,
like wildfire swept over sea and land
thy sib all these, silly Óttar!

25. "I knew both of them, Brodd and Horvir
both heroes were Hrólf's followers.

.

³⁵King Jormunrekk's kinsmen all—:
he was Sigurth's sib— what I say heed thou—
the folk-ruler's, who Fáfnir slew.

26. "Was Svanhild's sire the son of Volsung
and of Hjordís, of Hrauthung's³⁷ kin—
she Eylimi's, the Othling's³⁷ daughter:
thy sib all these, silly Óttar!

27. "Gunnar and Hogni were Gjúki's sons,
of the same sib was their sister Guthrún;
but Guthorm was not of Gjúki's kin,
though a brother to both his sons:³⁸
thy sib all these, silly Óttar!

³⁵ These twelve sons of Arngrim occur prominent *y* in the *Herovarar saga* and in the *Orvar Oddr saga*.

³⁶ "Wild warriors." See "Harbarzljóð," St. 37 and Note 22.

³⁷ In the lines evident *y* missing here, no doubt Jormunrekk's sons were named. Since he was the husband of Svanhild, Sigurth's daughter by Guthrún, both the Volsungs and the Niflungs may be said to be his kinsmen. For the names and occurrences touched on in this and the two following stanzas, general reference is made to the entire cycle of lays dealing with the fates of the Volsungs and Gjokungs (Gripisspa, to Hamðismál.)

³⁸ A king of this name occurs in "Grimmsmál," Prose Introduction.

³⁷ Only here is Eylimi, Sigurth's grandfather, called an Othling.

³⁸ In other words, he was Gjuki's stepson, which is of importance in the slaying of Sigurth. See "Sigurðarkviða hin skamma," St. 20.

28. "Harald Wartooth³⁹ was to Hrærek⁴⁰ born,
the sower-of-rings: he the son was of Auth,
Auth⁴¹ the Deep-Minded was Ivar's⁴² daughter;
Ráðbarth was Randvér's⁴³ father:
were given to the gods⁴⁴ these goodly men,
thy sib all these, silly Óttar!"⁴⁵

(*Freya said:*)

29. "To my boar bring thou, that he bear all in mind,
a cup⁴⁶ so he can keep all these words,
and think of them on the third morning,
when the twain shall tell of their kin."

(*Hyndla said.*)

30. "Wend thy way now, I wish to sleep;
but little good wilt get from me,
in the night who runnest— thou noble friend—"⁴⁷
in her heat as Heiðrún⁴⁸ the he-goats among."
31. "Wert ever eager with Óth⁴⁹ to lie:
under thy apron still others have crept,

³⁹ This epithet (in the original *Hildispeni*) may mean 'warrior', or perhaps the name developed by popular etymology from an original *Hræddanr*, 'War Dane', because of the similarity to Harald Bluetooth (*Blátann*).

⁴⁰ [OE *Hræðric* 'Glorious Ruler'] The epithet here given him is one typical of a generous, ring-giving prince (See He gakviða Hundingsbana I St. 17 and Note 24), but in this case the name is ironic according to the ancient 'Lay of Barks' he cast away his gold to buy off his assailant King Hrólfr Kraki.

⁴¹ 'The Wealthy' (?) Her namesake, a famous woman colonist of Iceland, bore the same epithet.

⁴² This famous Viking plays a role in the *Ragnars saga íððbrókar*.

⁴³ 'Shield Warrior' Not identical, of course, with the son of Jormunrekkr. See 'Guðrún arhvot,' Introductory Prose.

⁴⁴ 'Sacrificed,' 'sawn.'

⁴⁵ After this stanza the manuscript, without the indication of a break, inserts 'The Short Prophecy of the Seeress' which quite evidently has no connection whatever with the matter in hand.

⁴⁶ Contrasting the 'ale of memory' See St. 34 below and 'Sigrdrífumál' Prose after St. 4.

⁴⁷ Ironic, with reference to Freya's speech when approaching her (see Note 3 above), but the epithet is doubtful.

⁴⁸ The name of the mythical she-goat mentioned in 'Grímnismál' St. 25.

⁴⁹ Her husband. See *Völuspá*, St. 25. The meaning, possibly, is that notwithstanding her pretended faithfulness to him—after he had left her she sought him in many lands ('Gy lagning,' Chap. 34)—she had accepted other lovers. A similar accusation is made by Loki ('Lokasenna' St. 30).

in the night who runnest— thou noble friend
in her heat as Heithrún the he-goats among."

(Freya said:)

32. "The evil hag I hedge with fire:
unscathed shalt not escape from hence."

(Hyndla said:)

33. "A fire see I burn, flameth the earth:
he who loveth his life will release himself gladly:⁸⁰
in the beaker bear thou the beer to Óttar,
with venom brewed: may it work thy bane!"

(Freya said:)

34. "Thy wicked wish shall work no harm
though, etin woman, thou evil threatenest;
for drink shall he the goodly draught
may all gods then lend Óttar help!"

⁸⁰ To escape death. A difficult line.

The Short Seeress' Prophecy

Völuspá hin skamma

Though in no wise marked off in the manuscript of 'Hyndluljóð,' in which they occur (Sts. 29-44), the stanzas here translated have nothing to do with that poem. Moreover, we are in the fortunate position of having Snorri's reference to them by the above title.¹

From the evident discontinuousness of the poem it may be inferred that the original was longer, but probably was not recalled in its entirety by the person who handed it down. As we now have it, the contents are largely cosmogonic, paralleling "Völuspá," of which it is no doubt an imitation in matter, structure, and refrain. This likelihood, coupled with certain stylistic features and the fact that the system of twelve gods (a late development) is referred to, indicates it to be the work of a learned and not untalented Icclander of the twelfth century, who knew a number of the older Eddic poems and perhaps some which have since been lost.

1. Eleven only the Æsir were
 when down had drooped in death Baldr.
 Then Váli revenge did vow for him:
 his brother's slayer he slew forthwith.²
2. Was Baldr's father³ Bur's eldest son. . .
3. Frey wedded Gerth,⁴ who was Gymir's daughter,
 of etin-kin, with Aurbotha.
 Thewful Thjatsi⁵ to them was kin,
 the skulking thurs; was Skathi his daughter
4. I tell thee much, yet more lore have I;
 thou needs must know this— wilt know still more?
5. Of Hvethna's sons Haki was best,
 but Hjorvarth was Hvethna's father,
 Heith and Hrossthjóf, Hrímnir's kinsmen.⁶

¹ "Gylfaginning," Chap. 4, before his quotation of Stanza 6.

² For the story of Baldr's death and Váli's revenge, see "Völuspá," Sts. 31-33, and "Baldrs draumar," St. 11.

³ Óðinn. See "Völuspá," St. 4 and Note 6. The remainder of the stanza appears to be missing.

⁴ See "Skírnismál." The refrain "thy sub all these" sld y Óttar, "of 'Hyndluljóð," St. 16 and following. I have omitted here as quite irrelevant to the context.

⁵ Concerning him and Skathi, see "Harbarzljóð," St. 19 and Notes 14 and 15 and "Lokasenna," St. 49 ff.

⁶ The last two are giants' names. Heith may be identical with the witch mentioned in "Völuspá," St. 22.

6. From Vithólf⁷ are all witches sprung;
the tribe of warlocks, from Vilmeith all;
the soothsayers, from Svarthofthi;
and all etins are of Ymir's kin.
7. I tell thee much, yet more lore have I,
thou needs must know this— wilt know still more?
8. In days of yore a youth was born,
of sturdy strength, of the stock of gods;
at the edge of the earth etin maids nine
gave birth and suck to the brightest of gods.⁸
9. I tell thee much, yet more lore have I;
thou needs must know this— wilt know still more?
10. Gjalp did bear him, Greip did bear him,
bore him Eistla and Eyrgjafa,
bore him Olfrún and Angeya,
Imth and Atla, and Járnsaxa.
11. He was nursed and grew on the sap of the ground,
on the ice cold sea and the sacred boar's blood.⁹
12. I tell thee much, yet more lore have I,
thou needs must know this— wilt know still more?
13. Gat Loki the Wolf with Angrbotha,¹⁰
and Sleipnir he bore to Svathilfari;¹¹
but of all ill wights most awful by far
is Býleist's brother's¹² baleful offspring.

⁷ Forest Wolf, probably a giant as also Vilmeith 'Wish-Granter' that is, "sooth-sayer" (?), and Svarthofthi, the Black-Headed'. As to Ymir, oldest of giants, see 'Valþrúðnismál,' Sts. 21 and 28.

⁸ Heimdall! According to 'Gylfaginning,' Chap. 26, he was born of nine maidens, sisters all as is said in a lay unknown otherwise which is called Heimdals Spell (*Heimdalsljóð*). The maidens have been doubtfully identified with the storm waves, to which origin their name (in St. 10) seems to have reference.

⁹ Similar lines occur in 'Götrunarkviða,' II, St. 21. The three ingredients were to ward off the evil powers from the new-born.

¹⁰ See "Völuspá," St. 39 and Note 54.

¹¹ See "Grímnismál," St. 45 and Note 61.

¹² That is, Loki. See 'Völuspá,' St. 50. His most baleful offspring is either the Midgarth-Serpent or the Fenris-Wolf.

14. A half-burnt heart which he had found
 it was a woman's— ate wanton Loki;
 with child he grew from the guileful woman.¹³
 Thence are on earth all ogres sprung.
15. The stormy sea to the stars is tossed,
 overwhelms the land— the heavens rive.
 Thence come great snows and sweeping blasts.
 Then are doomed to die the drooping gods.¹⁴
16. Was a mighty one born, matchless in strength,
 he was nursed and grew on the sap of the ground,
 most high-minded he 'mongst the hallowed gods,
 in sib with all sires¹⁵ and sons of earth.
17. ¹⁶A god will come then, an e'en greater one:
 I dare not speak his dreaded name.
 Farther forward few can see now
 than Óðin fighting the Fenris-Wolf.¹⁷

¹³ Parallels to this curious motif are found in Northern and Eastern folklore.

¹⁴ With this stanza compare "Völuspá," St. 56, which also gives the signs in nature foreboding, or accompanying, the doom of the gods.

¹⁵ Accepting Boer's emendation Heimdall is the sire of the three estates of men. See "Völuspá," St. 1, and Rígsþula.

¹⁶ See "Völuspá," St. 64 and Note 94.

¹⁷ See "Völuspá," St. 52.

The Lay of Svipdag

Svipdagsmál¹

The two poems here printed under a common heading are handed down only in a number of late paper manuscripts none of which is older than the second half of the seventeenth century. Notwithstanding many discrepancies and obscurities, necessitating numerous emendations, all of these manuscripts are seen to go back to a common lost original.

That these poems do belong together is evident from the connection, and from the similarity in their style, language, and metre (*loðabattle*). Moreover, we have the witness of a number of closely related Swedish and Danish ballads² which treat the material as a unit. But it is difficult to decide whether both poems were originally an undivided whole, united by a stanza or stanzas now lost—which would account for the abrupt beginning of the *‘Fjölsvinnsmál’* proper, or independent treatments, by the same poet, of the two phases of the myth—the fairy-story motif of Sleeping Beauty.

I. ‘The Spell of Gróa’ (*‘Grögalar’*). Young Svipdag is given, by an evil stepmother, the task of winning the hand of Mengloth in Giant Land (we gather from the ballads that he has never seen Mengloth, but loves her nevertheless). He seeks the grave of his mother Gróa, a wise woman, and wakes her from her death sleep to ask for the help she had promised to give him in his hour of need. She chants for him nine spells which are to aid him in his dangerous undertaking.

II. ‘The Lay of Fjölsvith’ (*‘Fjölsvinnsmál’*). Svipdag (after overcoming all terrors of the journey, as we must assume) at last stands before a castle perched on a mountain top, surrounded by a wall of flickering flames. A giant watchman, Fjölsvith, rudely bids him be gone and asks his name, which Svipdag conceals. However, the hero learns, in set question and answer, that Mengloth dwells in the castle, and that it is inaccessible save to one chosen hero—Svipdag. He reveals his true name, the gates open, and the maiden hails him as her deliverer.

These poems are peculiar in that they, to a far greater extent than any other, are a conglomerate of mythical elements and verse fragments borrowed from a score or so of unquestionably older poems in the collection. This fact stamps them as unauthentic. And yet the poet—no doubt a scholar of the Icelandic Renaissance, living, say, at the end of the twelfth century—has shown remarkable skill, in putting these borrowed feathers together to form a well organized and (but for the interminable didactic portions) engaging whole which simulates the Old Norse color surprisingly well, so well, in fact, that several scholars of weight have been led to assign it to the tenth century. The lyrical portions, in particular Mengloth’s expression of longing and exultation, are most pleasing.

¹ The name of *Svipdagsmál* as a name for both poems was suggested by Bugge.

² Grundtvig, *Danmarks Gamle Folkeviser* II, 245.

The Spell of Gróa

Grógaldr

(Svipdag^a said:)

1. "Awake, Gróa,⁴ good woman, awake!
At the door of the dead⁵ I wake thee:
dost bear in mind how thou badeest thy son
to thy grave-hill to go?"

(Gróa said:)

2. "What aileth now my only son,
what maketh heavy thy heart,
that thy mother thou callest under mould who lieth,
and hath left the world of the living?"

(Svipdag said:)

3. "To a cursed task called me the crafty woman⁶
in her arms who folded my father:
where come one cannot, to come she bade me,
fair Mengloth⁷ to meet."

(Gróa said:)

4. "Long is the way and wearisome,
but longer man's love doth last;
if thou winn'st what thou wishest 'tis well for thee,
but the norms work nathetheless."⁸

(Svipdag said:)

5. "Speak thou such spells as will speed my way!
Shield and shelter thy son!

³ "He Whose Countenance Shines Like the Day" (?).

⁴ [From Cymric *grawen*, 'witch'] Like Heith in 'Völuspá, St. 22 and 'Völuspá en skamma,' St. 5) this is a typical name for a witch or seeress.

⁵ That is, her grave.

⁶ His stepmother

⁷ "Glad in Her Necklace"

⁸ The interpretation is not certain. The meaning seems to be that, betide what may, or what ever help I may give you will succeed only if you are fated to succeed which is, indeed, the gist of the fairy story

Full of danger, ween I, the dreaded journey
for one so young in years."

(*Gróa said:*)

6. "That first then heed, which most helpful I know,
the which Rind spoke for Rán:⁹
from thy shoulders shake what shocking seemeth;
seek thou thy way thyself!
7. "This other heed thou: if ever thou
must wearily wend thy way:
may Urth's magic songs¹⁰ on all sides guard thee,
when with mocking words thou art met.
8. "This third heed thou. if in threat'ning waters
thou fearest to find thy death:
to Hel hence let fare Hronn and Uth,¹¹
may be dry the deeps for thee!
9. "This fourth heed thou: if foemen beset thee,
ready to do thee to death,
let their hearts withhold their hands from thee,
and be made to meet thee halfway.
10. "This fifth heed thou: if fettered thou art,
fastened hand and foot
a loosening spell I will speak o'er thy limbs,
so the locks will burst off thy legs,
the fetters from off thy feet.¹²
11. "This sixth heed thou: if on sea riseth
weather more wild than men wot:
wind and water will my witchcraft lull;
then fearlessly fare thou forth!¹³

⁹ In explanation of the names. Gering suggests that the Rind here referred to is Váli's mother (See 'Baldur's draumar,' St. 11), and that, hence, Rán stands for Váli, the avenger of Baldr.

¹⁰ Doubtful.

¹¹ Following Bugge's emendation of these names. Hronn—possibly also Uth, 'Wave'—is one of the rivers flowing to Hel (Grímnismál, St. 28).

¹² For this spell see Havamal, St. 149, and the first *Merseburg Charm*.

¹³ The same charm occurs in "Hávamal," St. 154.

12. "This seventh heed thou. if searing frost
 beset thee on fell high faring,
 may the deadly cold not o'ercome thee ever,
 nor rob thy limbs of their litheness.
13. "This eighth heed thou, if without find thee
 a misty night on the moors,
 lest ill overtake thee, or untowardness,
 from the wraith of a Christian wretch!"¹⁴
14. "This ninth heed thou. if with haughty thurs
 thou wouldest war with words:¹⁵
 wit nor words be wanting ever,
 at behest of thy heart!
15. "May thy errand no longer seem evil to thee,
 nor let thee from thy love:
 on earth-fast stone!¹⁶ I stood within doors,
 these spells while I spoke for thee!
16. "Of thy mother's words mindful thou be,
 in thy heart let, darling, them dwell:
 luck everlasting in life shalt have,
 the while my words thou heededst!"

The Lay of Fjolsvith

Fjolsvinnsmál

1. ¹From far without up he saw rise
 the high-timbered hall of the etins²

¹⁴ In the original, "Christian Woman." The line certainly points to the conception that the ghosts of Christian women are especially dangerous to a heathen hero.

¹⁵ See the situation in "Vafþrúðnismál."

¹⁶ Instantiated also elsewhere as a practice of sympathetic magic: the spells are as trustworthy as bedrock.

¹ As to the abrupt beginning, see the Introduction. I follow Bugge in the ordering of the first four *helmings* as well as in the attribution to the speakers.

² Possibly, a kenning for 'mountain.' The entire first part of the stanza is controversial.

(*Svipdag said:*)

"What foul fiend is it in the forecourt who stands,
about the flickering fire hovering?"^a

(*Fjolsvith* said:*)

2. "What seekest thou, for what thy search,
wayfarer, and what thy wish?
On wet ways^b thou wend straight henceward:
no hearth for the homeless here!"

(*Svipdag said:*)

3. "What foul fiend is it in the forecourt who stands
and welcomes not the wayfarer?"

(*Fjolsvith said:*)

"A good name, I ween, thou never had'st,
so hie thee home from hence!

4. "I am Fjolsvith hight, famed for my lore,
but of my food am not free:^c
within this court comest thou never
be off now, outlaw, away!"

(*Svipdag said:*)

5. "To feast his eye full eager is he
on a lovely thing who looketh:
the gates do gleam about golden hall:
my home would I fain have here."

(*Fjolsvith said:*)

6. "To whom art born, and of what blood,
youth, from what house dost hail?"^d

^a The 'flickering flame' surrounds Mengloth's castle like Brynhild's wall of fire, 'Sigrdrífumál,' Introductory Prose.

^b 'The Very Wise,' which is also an epithet of Óðinn ('Grímnismál,' St. 48)

^c Over the high mountains.

^d That is, not hospitable to strangers.

^e See 'Fáfnismál' St. 2, where, too, the hero attempts to conceal his identity. Not acknowledging himself as the chosen hero, Svipdag must inquire into the conditions—impossible of fulfilment—through which access to the castle may be gained.

(*Svipdag said:*)

"Vindkald⁸ my name, Várkald my father,
Fjolkald his father was.

7. "Tell me, Fjolsvith, for I fain would know,
answer thou as I ask
who holdeth sway in this seemly hall,
so richly wrought with gold?"

(*Fjolsvith said:*)

8. 'She is Mengloth⁹ hight, whom her mother bore
to Svafrthorin's son:
'tis she who holds sway in this seemly hall,
so richly wrought with gold."

(*Svipdag said:*)

9. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
how the wicket is hight than which 'mong the gods
none is more fraught with fear?"

(*Fjolsvith said:*)

10. "Thrymgjoll¹⁰ is hight that wicket which three
sons of Sólblind¹¹ made;
with fast fetters the wayfarer it holds
who would heave it from its hinges."¹²

(*Svipdag said:*)

11. "Tell me, Fjolsvith, for I fain would know,
answer thou as I ask:
how that wall is hight than which 'mong the gods
none is more fraught with fear?"

⁸ Vindkald, "Wind-Cold"; Várkald, "Spring-Cold"; Fjolkald, "Very Cold." Gering suggests that, by giving these fictitious names, Svipdag wishes to make Fjolsvith believe that he, too, is of giant kin.

⁹ See "Grógaldr" St. 3, Note 7. The name and status of her kin remain unexplained.

¹⁰ "The Loud Grating."

¹¹ "Sun-Blinded," dwarfs whose abode is in the darkness.

¹² Like the gate described in "Sigurparkvða hin skamma," St. 68. The Old Norse door raised up. See "Rígsþula," St. 26, Note 23.

(*Fjolsvith said:*)

- 12 " 'Tis Gastropnar²³ hight, which most goodly I built
of Leirbrimir's,²⁴ the etin's, limbs;
'tis so stanchly built that stand it will
as long as men do live."

(*Svipdag said:*)

13. ²⁵"Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
how that ash is hight which out doth spread
its limbs over all the land?"

(*Fjolsvith said:*)

14. " 'Tis hight Mimameith,²⁶ but no man knoweth
from what roots it doth rise;
by what it falleth the fewest guess:
nor fire nor iron will fell it."²⁷

(*Svipdag said:*)

15. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
of the fruit²⁸ what becomes of that far spreading tree,
since nor fire nor iron will fell it?"

Fjolsvith said:

- 16 "Of its berries thou shalt bear on fire,²⁹
for ailing women to eat:
then out will come what within was held—
such strength is bestowed on that tree."

²³ "Strangling the Intruder" (?)

²⁴ "Clay-Giant" (?); is it built of bricks?

²⁵ In the original, Sts. 13 to 18. draught with the tree Yggdrasil (see "Völuspá," St. 19), come after St. 24. They are probably interpolated, having nothing to do with the subject in hand.

²⁶ "Mimir's Tree." His well is under Yggdrasil (Völuspá, St. 26).

²⁷ See "Grímnismál," St. 36.

²⁸ Conjectural. The word in the original is unexplained.

²⁹ Possibly its roasted fruit, which, in some trees, has an emmenagogic effect, but the interpretation is conjectural.

(*Svipdag said:*)

17. "Tell me, Fjolsvith, for I fain would know;
 answer thou as I ask:
 how that cock is hight, in the high tree sitting,
 which gleameth all golden?"

(*Fjolsvith said:*)

18. "He is Vithofnir hight and watchful²⁰ standeth
 on the branches of Mimameith'
 with dreadful fear he filleth the hearts
 of Surt²¹ and Sinmara."

(*Svipdag said:*)

19. "Tell me, Fjolsvith, for I fain would know;
 answer thou as I ask:
 how the hounds are hight which about the hall
 (grim and greedy prowl)?"²²

(*Fjolsvith said:*)

20. "Gifr is one hight, Geri²³ the other,
 if to wit thou wishest'
 strong²⁴ watchdogs they, and watch they keep,
 till draws nigh the doom of the gods."

(*Svipdag said:*)

21. "Tell me, Fjolsvith, for I fain would know;
 answer thou as I ask:
 whether any man within may come,
 when the hungry hounds do sleep?"

²⁰ The word in the original is not well understood

²¹ The fire giant (see *Völuspá*, St. 51). His wife (?) Sinmara is unknown elsewhere. According to *Völuspá*, St. 41 ff. the crowing of the cocks gives warning of the approach of the destroying elements.

²² This line is supplied conjecturally

²³ Both names signify 'Greedy'. Geri is also the name of one of Óðinn's wolves in *Grimnismál*, St. 19

²⁴ Strangely, the manuscripts here have "eleven."

(*Fjolsvith said:*)

22. "At the same time never asleep they were,
since to their watch they were set:
sleeps one at night, at noontide the other,
so no one without may enter."

(*Svipdag said:*)

23. "Tell me, Fjolsvith, for I fain would know;
answer me as I ask:
if morsel there be which men might throw them,
and slip in the while they eat."

(*Fjolsvith said:*)

24. "'Neath Vithofnir's limbs lie wing-bits²⁵ twain,
if to wit thou wishest.
that meat alone may men throw them,
and slip in the while they eat."

(*Svipdag said:*)

25. "Tell me, Fjolsvith, for I fain would know,
answer thou as I ask:
if weapon there be which Vithofnir may
send to the halls of Hel?"²⁶

(*Fjolsvith said:*)

26. "'Tis Lævatein²⁷ hight, which Lopt²⁸ did forge,
Nifihel beneath;
in an iron kettle keeps it Sinmara,
there hold it hard locks nine."

(*Svipdag said:*)

27. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
will home wend him the wight who goes
and seeketh to win that wand?"

²⁵ The exact meaning of the word in the original is not clear.

²⁶ That is, slay him.

²⁷ "Wand-of Destruction," a kenning for "sword."

²⁸ Loki; see "Lokasenna," St. 6.

(*Fjolsvith said:*)

28. "Home will wend him the wight who goes
and seeks to win that wand,
if that he fetch which few do own,
to give to that goddess-of-gold."²⁰

(*Svipdag said:*)

29. "Tell me, Fjolsvith, for I fain would know,
answer thou as I ask:
if anyone owns ought of great worth,
to make fain that fallow²¹ ogress?"

(*Fjolsvith said:*)

30. "The shining feather then shalt thou pluck
which from Vithofnir's start thou must steal,
ere sullen Sinmara will sell to thee
the weapon to lay him low."²²

(*Svipdag said:*)

31. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
what the hall is hight which is hedged about
by wall of flickering flame?"

(*Fjolsvith said:*)

32. "Lýr it is hight, and long will it
hover on sword's point on high;²³
of this shining hall from hearsay ever
men have learned alone."

(*Svipdag said:*)

33. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:

²⁰ Conjectural. If correct, it is a kenning for "woman" Sinmara.

²¹ She is pale yel ow because she dwells in a cave. See "Alvísmál," St. 2 and Note 5.

²² The interpretation of these lines is doubtful. However, the circle of impossibilities is closed: no one may enter the castle.

²³ Following Bugge's interpretation. In other words it is inaccessible.

of the gods, who made (the golden floor),³³
within the hall so high?"

(*Fjolsvith said:*)

34. "Uni and Iri, Ori and Bari,
Var and Vegdrasil,
Darni and Uri, and Dellung were there,
(the time Hlithskjalf was locked)."³⁴

(*Svipdag said:*)

35. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
what the mountain is hight which the marden doth
dwell on, aloft and alone?"

(*Fjolsvith said:*)

36. "'Tis Lyfja Mount³⁵ hight, and long has it been
for the sick and the halt a help:
for hale grows wholly, though hopeless she seems,
the woman who wins its hight."

(*Svipdag said:*)

37. "Tell me, Fjolsvith, for I fain would know;
answer thou as I ask:
what the maids are hight before Mengloth's knees
that sit in sisterly wise?"

(*Fjolsvith said:*)

38. "Hlif one is hight, Hlifthrasa another,
a third, Thjóthvara;
eke Bjort and Bleik, Blith and Frith,
Eir and Aurbótha."³⁷

³³ Following Grundtvig's emendation. The half stanza is difficult. Both this and the following seven stanzas are irrelevant and, possibly, interpolated.

³⁴ Most of the following names (of dwarfs) remain unexplained. Several occur also in "The Catalogue of Dwarfs." The holy number nine plays a considerable role in both poems.

³⁵ Conjectural. If this reading is adopted the castle bears the same name as Óðin's seat in Valhöll. See "Grímnismál, Introductory Prose and Note 4.

³⁶ "Mountain of Healing."

³⁷ The nine maidens bear names appropriate to their salutiferous activities.

(Svipdag said:)

39. "Tell me, Fjolsvith, for I fain would know;
 answer thou as I ask:
 do they help award to their worshippers,
 if need of help they have?"

(Fjolsvith said:)

40. "'(Ay they help award)³⁸ to their worshippers,
 in hallowed stead if they stand;³⁹
 there is never a need that neareth a man,
 but they lend a helping hand."

(Svipdag said:)

41. "Tell me, Fjolsvith, for I fain would know;
 answer thou as I ask:
 if to any man Mengloth will grant
 in her soft arms to sleep?"

(Fjolsvith said:)

42. "No man liveth to whom Mengloth will grant
 in her soft arms to sleep,
 to Svipdag only the sunbright maiden
 for wedded wife was given."

(Svipdag said:)

43. "Let gape the gates, and give wide berth!
 Here mayst thou Svipdag see.
 Now hie thee hence, in the hall to learn
 if hief to Mengloth my love."

(Fjolsvith said:)

44. "Hear thou, Mengloth, a man hath come;
 go thou to greet the guest!
 The hounds bay welcome, the house hath opened:
 meseems that Svipdag it be."

³⁸ A lacuna in the manuscript is supplied here following Bugge.

³⁹ To offer up sacrifice.

(*Mengloth said:*)

45. "May greedy ravens gouge out thy eyes,
 as high on gallows thou hangest,
 if a lie it be that from long ways afar
 the hero hath come to my hall.
46. "Whence comest thou, and what thy kin,
 what wert hight at home?
 Thy father's name tell, that token I have
 that I should be thy bride."

(*Svipdag said:*)

47. "I am Svipdag hight, Sólbjart⁴⁰ my father;
 thence wandered I wind-cold ways;
 'gainst Urth's⁴¹ decree 'tis idle to strive,
 though loath be thy lot."

(*Mengloth said:*)

48. "My wish have I won: welcome be thou;
 with kiss I clasp thee now;
 the loved one's sight is sweet to her
 who has lived in longing for him.
49. "Full long sat I on Lyfja Mount,
 bided thee day after day:
 now has happened what I hoped for long,
 that, hero, art come to my hall.
50. "Heartsick was I; to have thee I yearned,
 whilst thou didst long for my love.
 Of a truth I know: we two shall live
 our life and lot together."

⁴⁰ "Sun-Bright."

⁴¹ One of the norms. See "Völuspá," St. 19 and note "all is ordered by fate."

The Lay of Grotti

Grottasöngur

We owe the preservation of this spirited poem to the interest of a copyist of *Snorri's Edda*. It is found only in the *Codex Regius* No. 2367 of that work and in the *Tractationus Paper Manuscript* of it. In all probability, Snorri contented himself with the quotation of the first stanza¹ after briefly explaining the skaldic kenning for gold, as 'Fróthi's Flour,' by a short summary of the legend.²

It will be at once apparent that the account of the Introductory Prose, while in some measure dependent on the poem, differs from it in a number of respects. Whereas in the lay, harmonizing with the tragic conception of the theme, the wishing mill goes to pieces when Fróthi's good fortune comes to an end, in the Prose the fall of Fróthi is rather ineptly combined with a fairy story widely spread in the North of 'how the sea grew salt'. In the other manuscripts of the *Prose Edda* this is localized by the statement that the sea king Mysang's ship sank in the Pentland Firth, where indeed, the story is still current. It is hardly open to doubt that the version of the lay is the more authentic.

The curiously mixed nature of the lay itself has given rise to many interpretations. Most poetical, although not quite satisfactory, is the one of the great Danish scholar O.rik, who (while fully acknowledging that the poet has given his creation full human similitude in the figures of the giant maidens) conceives the song to contain an allegory of the mountain streams descending into the land of men, sweeping all before them (like "valkyries"), but at length being harnessed and reduced to servitude, until, overworked and abused, they finally rebel, overthrow the hated mill, and spread general havoc.

There are frequent allusions to the quern legend in skaldic poetry, the first occurring about 930 A.D., so that we may assume the poem to have been in existence by that time, with which it also agrees in style. There is no dependable clue as to its home. The measure is *fornyrðislag*.

Skjold³ was a son of Óðinn from whom the Skjoldungs are sprung. He dwelled and ruled in that land which now is called Denmark but which formerly was called Gotland.⁴ Skjold's son was Frithleif⁵ who ruled over the land after him. Frithleif's son was Fróthi.⁶ He succeeded his father at the time when Augustus Cæsar made peace in all the world and Christ was born.⁷ And because Fróthi was the most powerful king in all the Northern lands, peace was named after him wherever the Danish tongue⁸ is spoken, and all

¹ Copies of *Snorri's Edda* exist giving only the first stanza, while others give the lay in full.

² The Prose Introduction and Conclusion (here added to the Introduction) are found in "Skáldskaparmál," Chap. 40.

³ "Stínd." See "Hyndluljóð," St. 11.

⁴ The present Jutland and, *part pro toto*, Denmark.

⁵ "The Heir of Peace" or "of Friendship."

⁶ "The Wise."

⁷ Of course, this chronology is due to a learned combination of the writer.

⁸ That is, the Scandinavian languages, differentiated at that time only by slight dialectal variations.

people in the North call it "The Peace of Fróthi." As long as it lasted, no man harmed the other, even though he met the slayer of his father or of his brother, free or bound. At that time there was no thief or robber, so that a gold ring lay untouched three years by the high road over the Jalangr-Heath.⁹ It happened that King Fróthi attended a feast given by King Fjolnir¹⁰ in Sweden, and there he bought two bondmaids whose names were Fenja and Menja.¹¹ They were both tall and strong. At that time there were in Denmark two millstones which were so large that no man was able to turn them. And these stones had the power to grind out whatever he who turned them bade them grind. This quern was named Grotti,¹² and Hengikjopt¹³ the man who had given the king this mill. Fróthi had the maids led to the mill and bade them grind him gold; and so they did, and at first ground for Fróthi gold and peace and happiness. Then he gave them rest or sleep no longer than whilst the cuckoo was silent, or a lay could be sung. It is said that then they chanted the lay which is called "The Lay of Grotti";¹⁴ and before it was at an end they had ground this fate for him. On that very night came there the sea king, Mýsing,¹⁵ who slew Fróthi and took much booty and that was the end of "The Peace of Fróthi." Mýsing took with him the mill, Grotti, and also Fenja and Menja, and bade them grind salt for him. At midnight they asked him whether he had enough salt, but he bade them grind on. They ground but a little while longer before the ship went down. At that spot is now a whirlpool in the sea, where the waters rush in through the eye of the millstone. Since then the sea is salt.

1. Now then are come to the king's high hall,
the foreknowing twain,¹⁶ Fenja and Menja,
in bondage by Fróthi, Frithleif's son,
these sisters mighty as slaves are held.
2. To moil at the mill the maids were bid,
to turn the grey stone as their task was set;

⁹ The present Jellinge in Jutland

¹⁰ One of Óðin's names ('Grimn-smál' St 48) and possibly the god himself

¹¹ 'Water-Maiden' (?) and 'Jewel-Maiden' (?)

¹² 'Grinder'

¹³ 'Hang Chaps,' also a name of Óðin in disguise: he prepares Fróthi's ruin by these gifts.

¹⁴ The grinding at the hand mill is everywhere accompanied by song

¹⁵ 'Mouse-Grey.' Orlík explains this curious name to be that of the grey 'sea-cattle' of folklore according to another tradition. Fróthi was killed by a monster arising out of the sea.

¹⁶ Giants are often described as having prophetic gifts

lag in their toil he would let them never,
the slaves' song he unceasing would hear.

3. The chained ones churning ay chanted their song:¹⁷
"Let us right the mill and raise the millstones."
He gave them no rest, to grind on bade them.

4. They sang as they swung the swift wheeling stone,
till of Fróthi's maids most fell asleep.
Then Menja quoth, at the quern standing

5. "Gold and good hap we grind for Fróthi,
a hoard of wealth, on the wishing-mill;
he shall sit on gold, he shall sleep on down,
he shall wake to joy well had we ground then!

6. "Here shall no one harm his neighbor,
nor bale-thoughts brew for others' bane,
nor swing sharp sword to smite a blow,
though his brother's banesman bound he should find."

7. This word first then fell from his lips:
"Sleep ye shall not more than cock¹⁸ in summer,
or longer than I a lay may sing."

(*Menja said:*)¹⁹

8. "A fool wert, Fróthi, and frenzied of mind,
the time thou, men's friend,²⁰ us maidens didst buy;
for strength didst choose us and sturdy looks,
but didst not reckon of what race we sprang.

9. "Hardy was Hrungnir,²¹ but his sire e'en more;
more thews than they old Thjatsi²² had.

¹⁷ The line is difficult.

¹⁸ Conjectural. Possibly also, "than the cuckoo," which in the long summer day of the high north sings almost unintermittently.

¹⁹ The assignment of the voices according to Olrik.

²⁰ A kenning for "king."

²¹ See *Hárbarzljóð*, St. 14.

²² *Hárbarzljóð*, St. 19.

- Ithi and Aurnir are of our kin:
are we both born to brothers of etins.
10. "Scarce had Grotti come out of grey mountain,
from out of the earth the iron-hard slab,
nor had mountain-maids now to turn the millstone,
if we had not first found it below
11. "Winters nine we grew beneath the ground;
under the mountains, we mighty playmates
did strive to do great deeds of strength:
boulders we budged from their bases.
12. "Rocks we rolled out of etins' realm:
the fields below with their fall did shake;
we hurled from the heights the heavy quernstone,
the swift-rolling slab, so that men might seize it.
13. "But since then we to Sweden fared,
we foreknowing twain, and fought among men,²³
(byrnies we slit)²⁴ and bucklers shattered,
we won our way through warriors' ranks.
14. "One king we overthrew, enthroned the other.
To good Guthorm we granted victory;
stern was the struggle ere Knúi was struck.
15. "A full year thus we fared among men;
our name was known among noble heroes
Through linden shields sharp spears we hurled,
drew blood from wounds, and blades reddened.
16. "Now we are come to the king's high hall,
without mercy made to turn the mill;
mud soils our feet, frost cuts our bones;
at the peace-quern we drudge: dreary is it here.

²³ As *valkyries*.²⁴ Accepting Bugge's emendation.

17. "The stone now let stand, my stint is done;
I have ground my share, grant me a rest."

(*Fenja said:*)

"The stone must not stand, our stint is not done,
before to Fróthi his fill we ground.

18. "Our hands shall hold the hard spearshafts,
weapons gory: Awake, Fróthi!
Awake, Fróthi, if listen thou wilt
to our olden songs, to our ancient lore.
19. "My eye sees fire east of the castle;
battle cries ring out, beacons are kindled!
Hosts of foemen hither will wend
to burn down the hall over thy head.
20. "No longer thou Leire²⁶ shalt hold,
have rings of red gold, nor the mill of riches.
Harder the handle let us hold, sister;
our hands are not warm yet²⁷ with warriors' blood.
21. "My father's daughter²⁷ doughtily ground,
for the death of hosts did she foresee;
even now the strong booms burst from the quern,
the stanch iron stays— yet more strongly grind!"

(*Menja said:*)

22. "Yet more swiftly grind: the son of Yrsa²⁸
Fróthi's blood will crave for the bane of Halfdan—²⁹

²⁵ The famous royal seat of the Danish kings in prehistoric times, corresponding to the hall Heorot of *Beowulf*. It was probably situated near the present town of Roskilde, Zealand.

²⁶ A conjectural reading.

²⁷ That is, "I."

²⁸ "She-Wolf." By her father, Helgi, she has a son, the renowned hero-king Hrólf Kraki who is thus "to her both son and brother."

²⁹ According to the *Hrólfs saga Kraka*, Fróthi murdered his brother Halfdan in order to ascend the throne. The Translator has *ad sensum* changed the original, according to which Helgi "avenged Fróthi."

- he Hrólf is hight, and is to her
both son and brother, as both of us know."
23. The mighty maidens, they ground a-main,
strained their young limbs of giant strength;
the shaft tree quivered, the quern toppled over,
the heavy slab burst asunder.
24. Quoth the mighty maiden of the mountain giants:
"Ground have we, Fróthi, now fain would cease;
we have toiled enough at turning the mill."

The Lay of Volund

Völundarkviða

Stark and powerful, as are few others in the collection, is "The Lay of Volund the Smith." If, as has been said, revenge is the ecstasy of Germanic antiquity, then this lay is its glorification. It stands by itself in richness of invention, in grim compactness. Lurked with a few bold strokes, the characters stand before us indelibly: the tragic figure of the captive artificer, the greedy but weak king, his cruel queen, the lads with their childlike curiosity, Princess Bothvild in her helpless despair.

The motif belongs essentially to Germanic hero lore; although it is difficult to deny some ancient connection with the Greek story of Daedalus, who, held prisoner by the evil king Minos, fashions for himself and his son wings to escape, and with the limping smith of the gods, Hephaistos. Our poem gives the Germanic tradition its most authentic expression. It is antedated, however, by the Anglo-Saxon lay of *Dēor's Lament*¹ and by the scene on the Franks Casket, generally referred to the seventh century. Far later, and with many new details, is the novelistic account of the *Þiðreks saga*.

The brief glimpses of nature vouchsafed us in the poem leave little doubt that the poem originated in Norway.² Both metre—a free *fornyrðislag*—and treatment place it among the earliest in *The Edda*, that is, perhaps, the ninth century. And this may account also in some degree for the sad condition of the text.³ It is preserved only in the *Codex Regius*.

There was a king in Sweden hight Nithoth.⁴ He had two sons and a daughter whose name was Bothvild.⁵ There were three brothers, sons of a

¹ *Dēor's Lament* begins as follows:

Wayland learned bitterly banishment's way,
earl right resolute; alls endured;
had for comrades Care and Longing,
winter-cold wanderings; woe oft suffered
when Nidhād forged the fetters on him,
bending bonds on a better man
That he surmounted: so this may I!
Beoduhild mourned her brothers' death,
less sore in soul than herself dismayed
when her plight was plainly placed before her—
birth of a bairn. No brave resolve
might she ever make, what the end should be.
That she surmounted; so this may I!

F. B. Gummere, *The Oldest English Epic* (New York: The Macmillan Company, 1929), p. 186. The poem is preserved in a manuscript of the eleventh century but is manifestly much older.

² Southern (German) origin of the lay (or at least of the legend) has been claimed, but on insufficient evidence.

³ Only the most important emendations have been referred to in the notes.

⁴ "Grimm Warner" [OE. *Nidhād*].

⁵ "War-Maiden" [OE. *Beoduhild*].

Finnish king. Was one hight Slagfith,⁶ the second, Egil, and the third, Volund.⁷ They ran on snowshoes, hunting game. They came to the Wolf-
dales and made them a house there by a water called Wolf Lake. Early one
morn they found by the shore three women who were spinning flax. By
them lay their swanskins, for they were valkyries.⁸ They were the two
daughters of King Hlothvér,⁹ Hlathguth the Swanwhite, and Hervor the
Allwise; and the third was Olrún,¹⁰ the daughter of King Kíar of Valland.
The brothers took them home with them. Egil took Olrún to wife; Slagfith,
Hlathguth, and Volund, Hervor. Thus dwelled they seven years. Then
flew they away to be at battles, and did not return. Then went forth Egil
on his snowshoes to search for Olrún, and Slagfith, to look for Swanwhite;
but Volund stayed behind in the Wolfdales. He was the most skilful of
men of whom olden tales tell. King Níthoth had him taken captive, as is
told in this lay.

Of Volund and Nithoth

1. Three maidens flew through Myrkvith from Southland,
young valkyries, in wars to try them;
they sate by the lake, their limbs to rest,
fair southron maids, precious flax spinning;

2. "Hlathguth and Hervor, Hlothvér's daughters,
and wise Olrún, Kíar's offspring.
Did one of them wind her white arms
about Egil, to her bosom held him;

⁶ "Finn-South."

⁷ [OE *Wólund*, OHG. *Wolant*, *Wólant*] The name has not yet received a satisfactory explanation. It may be connected with Old Norse *vél*, "craft."

⁸ The motif of the swanskins (see "Helteð Brynhildar," St. 7) is but faintly stressed here. By taking the skins away, the brothers obtain possession of the maidens, but their departure is due, here, not to their regaining the swanskins, as one might expect, but to the inborn longing to be valkyries again.

⁹ Corresponding to the Frankish King, Chlodowech, as Kíar may correspond to King Kiarval [Cearbhall] of Valland (here meaning "Wales"), or, possibly, it may be derived from Caesar.

¹⁰ The names of the maidens signify, in order, "the Necklace-Adorned Warrior-Maiden," "the Warder of the Host," and "the One Knowing Ale Runes." See "Sigdrífumál," St. 8.

¹¹ The next two lines, in the original after St. 14, unquestionably belong here.

3. (and Hlathguth fair, enfolded Slagfith);¹²

 but Hervor, the third of these sisters,
 winded her arms 'round Volund's neck.
4. Thus dwelled the sisters seven winters,
 but on the eighth ay in yearning,
 but on the ninth they needs must part:
 longed the maidens through Myrkvith to fly,
 the young valkyries, in wars to try them.
5. Came the weather-wise from the woods striding,
 (from hunting weary, Volund the Smith,)¹³
 Slagfith and Egil, found empty the hall,
 went out and in, looking after them.
6. Fared Egil eastward, Olrún to seek,
 fared southward Slagfith, Swanwhite to find,
 but Volund alone in Wolfdales stayed—
 (bided till back his bride would come);¹⁴
7. With red gold rimmed richest jewels,
 with bast his rings then bound together;
 for the white-armed woman he waited long,
 biding if back his bride would come.
8. This heard Nithoth, the Njára King,¹⁵
 that Volund alone in Wolfdales dwelled:
 at night fared the men, were their mail coats studded,¹⁶
 their shields did shine by the moon-sickle's sheen.
9. From their horses leapt, at the hall's gable-end,
 and in they went from end to end;
 saw on bast the rings bound together,
 full seven hundred which the smith did own.

¹² Accepting Grundtvig's emendation.

¹³ Supplied from St. 10.

¹⁴ Supplied by Grundtvig.

¹⁵ It is not understood what people is referred to.

¹⁶ With bosses of metal.

Off they took all, put them on again;
but one ring they away did take.¹⁷

10. Came the weather wise from the woods striding,
from hunting weary, Volund the Smith.
To broil gan he a bear's meat then,
soon flamed the fire of faggots dry,
the wood wind-dried, on Volund's hearth.

11. On bearskins resting the rings then told
the alfs' folk-warder, and one he missed:
hoped that had it Hlothvér's daughter,
that the young valkyrie had wended home.

12. Long time sate he, till asleep he fell;
awakened then to woeful lot:
on his hands had he heavy shackles,
were his feet fastened by fetters strong

(Volund said:)

13. "What warriors have wound about me
the rope of bast and bound me thus?"

14. Then called out Nithoth, the Njára King:
"Where didst win, Volund, in the Wolfdales living,
thou lord of alfs, our gold rings?
That gold was not on Grani's path,
and far hence are the hills of the Rhine."¹⁸

(Volund said:)

15. "Better treasure I trow we had,
in the hall when we at home did sit."¹⁹

¹⁷ They take no more than one ring (which probably had magic power) in order not to arouse suspicion. Fearing the supernatural strength of Volund—he is termed a lord of the alfs (Sts. 11, 14, 35) —they mean to overcome him sleeping, and so lie in wait for him until he returns weary from the chase.

¹⁸ The king implies that it was stolen from him, for the hills of the Rhine are distant where the dragon brooded over the Niflung gold (see 'Regnsmál'). After slaying him, Sigurth laid the burden on his horse Grani's back.

¹⁹ That is, in his father's hall (?)

16. (Stood Nithoth's cunning queen without);²⁰
 in now went she to endmost gable,
 on floor standing with still voice said:²¹
 "There is hate in him in the holt who dwelled."

King Nithoth gave his daughter Bothvild the gold ring which he had taken off the bast rope in Volund's hall, and he himself bore the sword which Volund had owned

But his queen said:

17. "His teeth he bares, the blade as he,
 and my daughter's dear ring he sees:
 are his eyes awful, like the adder's glittering.
 Sever ye soon his sinews' might,
 let him sit henceforth in Sævarstath."²²

And so was done. They hamstrung him, and set him down on an isle which lay not far from land and was hight Sævarstath. There he wrought in metal and made the king all manner of precious things. No one dared go to see him but only the king

(Volund said:)

18. "The sword see I at Nithoth's side
 the which I whetted as I had the skill,
 the which I hardened by hand, till fit.
 Now the flashing blade from me is gone;
 ne'er to Volund's smithy will I see it borne.
19. "Now bears Bothvild my bride's armring
 the gold ring red I'll not regain ever."
20. Sate he nor slept, e'er smote with hammer;
 wrought Volund wondrous²³ works for Nithoth.
 To his door drifted one day the young
 sons of Nithoth, in Sævarstath.

²⁰ Supplied from St. 33. The scene is shifted, as it frequently is, without indication, here to the king's hall.

²¹ She speaks in a low voice, not to be overheard by Volund.

²² "Stead by the Sea."

²³ Compare the Old English expression *Welandes geweorc* used for all skilful work in metals, but *wel* in the original may also mean "wile."

21. For the keys called they to the chest when they came—
 was their ill fate sealed when in they looked.²⁴
 Much wondrous wealth they weened to see,
 the younglings, of gems and of yellow gold.

(*Volund said:*)

22. "Come again, lordlings, come alone on the morrow,
 the gleaming gold I shall give you then;
 from your nurses hide, and from household folk,
 from every wight, that ye wended to me."²⁵

23. Full soon one brother said to the other,
 and lad to lad: "Let us look at the rings!"

24. For the keys called they to the chest when they came—
 was their ill fate sealed when in they looked.
 He hewed off the heads of the hapless lads,
 their bodies buried 'neath the bellows' pit.²⁶

25. With skill their skulls 'neath the scalp that lay
 in silver he set²⁷ and sent them to Nithoth;
 of the bairns' eyeballs shining beads he wrought
 and gave to the cunning queen of Nithoth.

26. But out of the twain's teeth made Volund
 beauteous brooches which to Bothvild he sent.

.

27. Did proud Bothvild then praise the ring—²⁸
 to Volund bore it as broken it was.
 "I durst not tell this but to thee only."

(*Volund said:*)

28. "Whate'er harm it has taken, I shall heal the ring
 that to thy father 'twill fairer seem,

²⁴ For in that moment Volund conceives his plan of revenge.

²⁵ In the *Þröskviða* Chap. 73, Volund tells the boys to return when fresh snow has fallen, and to walk backwards to the door. After their disappearance Volund is suspected but clears himself by showing the tracks leading from his door.

²⁶ This is the scene pictured on the Franks Casket.

²⁷ As drinking vessels.

²⁸ The text is defective here.

and to thy mother be much better,
and to thyself the same as before."

29. Did wily Volund outwit her with drink,
so that on settle asleep she fell.

(Volund said:)

30. "Are avenged the deeds which were done to me,
save one only, (on the wicked queen)."²⁹
31. "Fain would I fare on my feet,"³⁰ quoth Volund,
"whose might from me Nithoth's men have taken."³¹

32. Laughing, aloft lifted him Volund,
weeping, Bothvild went from the isle,
his flight fearing, and her father's wrath

33. Stood Nithoth's cunning queen without,
in now went she to endmost gable;
but on house wall high awhile he³² rested
"Art waking, Nithoth, thou Njára King?"³³

(Nithoth said:)

34. "I am wakeful ever, nor wait me joy,
ever since my sons' death I slept but little
cold was thy counsel,³⁴ cold is my head;³⁵
now wish I this of Volund to ask
35. "Make answer, Volund, thou alfs' leader!
What hath become of my hapless boys?"

²⁹ Conjectural

³⁰ Here, no doubt several lines have dropped out "but lacking them, I must take to the wings I have fashioned me" (?)

³¹ Volund

³² Probably the queen's speech she calls attention to Volund's presence

³³ In the Old Norse proverb, "woman's counsel is cold," that is, cruel

³⁴ With despair?

(*Volund said:*)

36. "Ere shalt thou swear all oaths to me,
by ship's bulwark and shield's border,
by swift steed's shoulder and sharpest sword:
that to Volund's wife thou work no harm,
nor brew for my bride baleful counsel,
though wife I have whom well ye know,
or child I have thy hall within.
37. "To the smithy wend, for Volund builded,
there the bellows shalt all bloody find:
I hewed off the heads of thy hapless boys,
and their bodies buried 'neath the bellows' pit.
38. "With skul their skulls 'neath the scalp which lay
in silver I set and sent them to thee;
of the baums' eyeballs shining beads I wrought
and gave to the cunning queen of Nithoth.
39. "But out of the twain's teeth made Volund
beauteous brooches and to Bothvild sent them;
and now Bothvild is big with child,
your only daughter, dear to you both."

(*Nithoth said.*)

40. "Ne'er said'st thou word which saddened me more
nor I wished, Volund, worse to avenge:
but so high no one, to haul thee down,
nor so strong, belike, from below to shoot thee,
so high since hoverest 'neath very heaven "
41. Laughing, aloft lifted him Volund,
in sorrow Nithoth sate behind, then.
42. Then spake Nithoth, the Njára King:
"Rise up, Thakkráth,³⁵ of my thralls thou best,

³⁵ He Who Gives Pleasant Counsel, [OE. and Norman *Thankréd*, MHG *Dancrút*]

and bid Bothvild, the brow-white maiden
fairly dight, go with her father to speak."

43. "Is it true, Bothvild, as told I am,
that Volund with thee was on the isle?"

(Bothvild said:)

44. "'Tis true, Níthoth, as told thou art:
Volund with me was on the isle
(an hour of shame) ;³⁸ it should not have been.

No strength had I to strive against him,
naught availed it 'gainst Volund to strive."

³⁸ Conjectural.

The Helgi Lays

A certain similarity of theme, treatment, style, and locality holds the three Helgi poems together. The predominant motif is that of the hero beloved of a valkyrie. They thus form a group by themselves. And although a connection with the Volsung cycle has been brought about by making the second Helgi a son of Sigmund, and thus a half brother of Sigurth and Sinfjotla, and both a Volsung and an Ylfing, it is fairly certain—through the evidence of the names of persons and localities—that, originally, Helgi was a purely Danish hero.¹ Indeed, this very attempt to weld the two cycles together argues a relatively late origin for these lays—say the eleventh century—an origin which is further borne out by the testimony of verse technique, language, and style. Except for trifling fragments, the three lays are preserved only in the *Codex Regius*.²

¹ The names of Sagar and Helgi definitely belong to Danish tradition. And the localities, so far as they are not symbolic or doubtful, all cluster about the Western Baltic, thus "Sagar's Field" and "Hringstead," now Sigersted and Ringsted, are on the island of Zealand, "Hlé's Isle," now Læsø, is in the Kattegat, "Hethin's Isle," now Hiddense, is an island near Rugen; "Svarins Hill" is now Schwerin.

² "Helgakviða Hjörvarðssonar" follows "Helgakviða Hundingsbana" I in the *Codex*.

The Lay of Helgi Hjorvarthsson

Helgakviða Hjorvarðssonar

It is obvious that this poem is not of a piece, but consists of fragments of lays joined together by the Collector whose Prose is here even more awkward rambling, and absent-minded than is usual with him. By the relative copiousness of its Prose, the poem forms a transition stage, as it were, between the heroic lay on the one hand and the legendary saga on the other. In the latter one may often doubt whether the interspersed stanzas and lays are meant to serve as an authentication of the narrative, or the narrative, to explain and connect these stanzas or lays.

The first two fragments are in no sense notable efforts. The almost elegiac note, which distinguishes the stanzas on Helgi's death in fragment IV, reminds one, in a way, of "Hjálmar's Death Song" in the *Hervarar saga*, but there is too little imaginative energy, and the main figures are too faintly outlined to awaken our sympathy. A late (thirteenth-century?) origin is likely for this part.

Internal evidence makes it rather certain that the "flying," or word-duel, of Atli with the giantess Hrímgerðr (Fragment III), which also stands out by the different metre (*ljóðabáttr*), is of a later date than the other fragments. It may be well to remind the reader that here, as in the "Lokasenna," however offensive its coarseness to the more delicate taste of a later age, the genre as a whole is not devoid of a certain interest, showing as it does the animal side of the Viking Age as contrasted with the frequently striven and stereotyped idealisations of Heroic Poetry. In this particular case, a robustious, though low, humor redeems what elsewhere degenerates into a mere scolding match.

I.

Hjorvarth was the name of a king, and he had four wives. One was called Alfhild, whose son by him was called Hethin; another, Særeith, whose son was Humlung; a third, Sinryóth, whose son was Hymling. King Hjorvarth had vowed to marry the handsomest woman he could find. Now he had heard that King Sváfnir¹ had a most fair daughter, hight Sigrlinn. (It had happened in this wise:) one day Atli,² the son of his earl Ithmund, was standing by a clump of trees, but a bird³ sate in the branches above him which had heard how the king's men had called Hjorvarth's wives the fairest of all women. The bird twittered whilst Atli listened to what it said.

¹ The King of Svávaland (see the Prose following St. 3), which is to be identified, it seems, with the original home of the Suevi, now Brandenburg. Sváfnir's daughter is here called Sigrlinn, but the name is probably to be interchanged with that of Sváva. The Prose following had to be somewhat rearranged, to make sense.

² As to his name, see St. 15, Note 20.

³ The bird is evidently the same Earl Fránmar in disguise who later, for reasons of his own, opposes both Hjorvarth's and Hróthmar's suits. After the latter invades Sváfnir's lands, Atli surprises and slays Fránmar. See the Prose after St. 5.

1. "Hast seen Sigrlinn, Sváfnir's daughter,
the fairest maiden in Munarheim—⁴
handsome though be Hjorvarth's women
in Glasir Grove, and goodly withal?"

(*Atli said:*)

2. "Wilt to Atli, Earl Ithmund's son,
wise bird on bough, unburden thee?"

(*The bird said:*)

"I will if thou wilt worship me,
and of Hjorvarth's chattels I may choose at will."

(*Atli said:*)

3. "Choose thou nor Hjorvarth, nor Hjorvarth's sons,
nor the folk-warder's fair-haired women,
the winsome women of the war leader;⁵
let us fairly deal, as friends seemeth."

(*The bird said:*)

4. "Choose I hallowed shrines and holy places,
golden-horned kine⁶ from the king's stables,
in his arms if sleeps Sváfnir's daughter,
and not unwilling wends with the king."

Atli dwelled throughout the winter with King Sváfnir.⁷ Fránmar was King Sváfnir's earl who had fostered up Sigrlinn. His own daughter was hight Alof. The earl counseled the king not to give Sigrlinn to King Hjorvarth; so Atli journeyed home.

But when he came home the king asked what tidings he had and, he said:

5. "No welcome word rewards my toil,
our horses wearied on high mountains;

⁴ "The Home of Love" (?), one of the many names which are probably symbolic occurring in the Helgi lays. Glasir, "the Resplendent."

⁵ Atli, by the restrictions he places on possible demands, is intent on saving his king from the plight of Jephthah.

⁶ It was not unusual to gild the horns of favorite animals. See "Þrymskvíða," St 23.

⁷ Custom demanded that the more important the errand, the longer the guest remained before broaching the matter to his host. The refusal of the suit is typically regarded as an insult, provoking hostilities.

swift Sæmorn's flood we forded then,
 nor fetched whom we sought, Sigrlinn, for thee,
 the ring-bedight daughter of Sváfnir."

The king bade him fare a second time, and rode along himself. And when they came over the mountain they saw in Svávaland great fires, and great clouds of dust raised by horses. Then rode the king down from the mountain into the land and halted for the night by some river. Atli stood guard and set over the river. He found a house, and on it sate a large bird, guarding it, and was fast asleep. Atli killed the bird with his spear, but in the house he found Sigrlinn, the king's daughter, and Alof, the earl's daughter, and took them both with him. It was Earl Fránmar who had taken on the form of an eagle and had warded them from the foes by witchcraft; but Hróthmar was the name of the king who had vainly sought the hand of Sigrlinn and had slain the king of Svávaland and harried and burned the land. King Hjorvarth took Sigrlinn to wife, and Atli, Alof.

II.

Hjorvarth and Sigrlinn had a son who was large of body and handsome. He spoke little, and no name would cling to him.⁸ One time he sate on a hill and saw nine valkyries riding by. One of them was the stateliest.

She said:

6. "Not soon wilt, Helgi,⁹ hold sway over rings
 nor, reddener-of-swords, o'er Rothulsvoll -
 screamed the eagles early¹⁰— if ay thou sayest naught;
 though stouthearted, hero, I ween thee!"

(Helgi said:)

7. "What gift goes with the given name¹¹
 which, white-armed maid, on me hast bestowed?

⁸ Possibly, because the name given him at birth did not suit the nature of the indolent (?) and tongue-tied youth. He sits 'on a hill,' here as a shepherd, being regarded as an "ashie-patle."

⁹ "The Hallowed"; that is, one dedicated to the gods.

¹⁰ Eagles screaming early betoken the birth of a hero. See "Helgakviða Hundingsbana" I, St. 1.

¹¹ He who bestowed a name or cognomen, whether on a child or an adult, was expected to add a gift. This custom of "name fastening" is frequently attested in the Northern monuments.

Bethink thee well what thou wilt say:
I'll have none of the name, if not eke thee."

(The valkyrie said:)

8. "Swords know I, lie in Sígarrsholm,¹²
a full fifty but four, I ween;
of the bitter brands the best is one,
a wound dealing wand all wound with gold.¹³
9. "There is Praise¹⁴ in the hilt, Power in the blade,
Awe in the edge, for whoso owns it;
on the blade winds him a blood-hued worm,¹⁵
but on the sword-guard a snake lies coiled."

Eylími was the name of a king, and his daughter was hight Sváva. She was a valkyrie and rode through the air and over the sea. It was she who had given Helgi his name, and she often afterwards shielded him in battles.

Helgi said:

10. "Thou takest not, Hjörvarth, wholesome counsel,
leader-in-war— though wide thy fame—
sacking with fire the seats of kings
who hardly have done harm to thee;
11. "But Hróthmar lettest lavish gold rings
which that our kin in keeping had:
but little fears he that foemen live,
but deems he wields dead men's riches."

Hjörvarth answered that he would help Helgi with an army if he wished to avenge his mother's father. Then sought Helgi the sword which Sváva had told him of, and fared forth with Atli. They felled Hróthmar and did many a great deed.

¹² "Sígarr's Island."

¹³ The hilts of swords were often gilded or wound with gold wire. "Wand-of wounds" is a kenning for sword.

¹⁴ Accepting GrunDTVIG'S emendation.

¹⁵ The red snake annulation probably indicates demasculine. The other properties are given the sword by the appropriate magic runes engraved on it.

III

Helgi killed the giant Hati,¹⁶ whom he found sitting on a rock cliff. Helgi and Atli had moored their ships in the Hatafirth. Atli kept the watch during the first part of the night.

Hrimgerth, Hati's daughter, said:

12. "Who be the heroes in Hatafirth?
Are the ships tented with shields;¹⁷
unflinching ye fare, seem to fear but little:
make known the name of your king!"

Atli said:

13. "He is Helgi hight, and no harm whate'er
canst thou do the doughty leader,
iron-clad¹⁸ is the atheling's fleet,
so no witches may work us ill."

Hrimgerth said:

14. "What art thou hight, thou haughty man,
and of what kin art come?
Much faith in thee the folk-leader hath,
that thou dwell'st in the fair ship's forecastle."¹⁹

(Atli said:)

15. "Atli am I, and awe thee²⁰ I shall,
most hateful am I to hags;
in the brine-washed bow was my berth full often,
when night riders²¹ did I to death.

¹⁶ "The Hateful"; the firth is named after him.

¹⁷ To be on the alert the warriors sleep under their shields instead of under the awnings usually covering undecked warships at night for the crew to sleep under.

¹⁸ Probably not to be taken literally: the iron-clad besk of the ships and the iron bosses of the shields were taken to be sufficient protection against evil spirits.

¹⁹ The *stafnbúi* or forecastleman, on a man of war had the place of greatest responsibility and honor as leader in battle and as spokesman. See "Helgakviða Hundingsbana" I, St. 33.

²⁰ In the original, there is a play on the supposed meaning of Atli's name, "the Grim," "the Awful."

²¹ That is, witches riding on sticks. See "Hávamál," St. 155.

16. "Of what kin art thou, corpse-greedy ogress?
 What father had'st thou, hag?
 Full nine leagues should'st be beneath the earth,
 thy bosom o'ergrown with bushes."²²

(Hrímgerth said:)

17. "Am I Hrímgerth hight, was Hati my father,
 mightiest of all the etins;
 many's the maid he made off with,
 ere Helgi sent him to Hel."

(Atli said:)

18. "'Twas thou, hag, then, who held up his ships,
 in the firth as thou lay'st before us;
 to Rán²³ would'st have given the ring-breaker's men,
 if his spear had not spitted thee."

(Hrímgerth said:)

19. "Mistaken art, tricked by a dream,
 now thou wrinklest thy brow in rage
 'twas my mother who moveless held you:
 drowned I Hlothvarth's sons in the sea."²⁴

20. "'Thou would'st gambol and neigh if gelt thou were not,
 now Hrímgerth tosses her tail,
 I ween thy heart in thy hinder part be,
 though strong like a stallion's thy whunny."²⁵

(Atli said:)

21. "A stallion in strength, if I stepped on land,
 and frisky, thou would'st find me;
 I would beat thee so, if but I wished,
 thou would'st lower thy tail in a twinkling."

²² Compare the curses in "Skírnismál."

²³ The sea god Ægir's wife. She gathers up the drowned in her net.

²⁴ Nothing further is known of them. A stanza seems missing here in which Atli likens Hrímgerth to a mare, a term of particular opprobrium in the North.

²⁵ Accepting Bagge's emendation, there would be a pun in the original here.

(Hrimgerth said:)

22. "On land step then, if thy strength thou trustest
in Varinsfirth I'll wait thee;
I shall stave thy ribs, steersman Atli,
if thou comest within reach of my claws."

(Atli said:)

23. "I may not go ere the men awake
who have watch and ward of my lord;
small wonder were it if, witch, of a sudden
thou camest up under our keel."

(Hrimgerth said:)

24. "Awake, Helgi, and to Hrimgerth atone
for felling Hati, her father;
if one night she slept with the warder-of-men
she would hold her harm made good."

(Helgi said:)

25. "Lothin²⁶ shall wed thee, hag loathly to men,
the thurs that in Tholl Isle²⁷ dwells,
that wisest etin and worst of trolls:
there is mate who is meet for thee."

(Hrimgerth said:)

26. "Wilt have her,²⁸ rather, who the haven scanned
mail-clad, last night, with thy men!
the gold-dight maiden is mightier than I;
here stepped she from ship on to strand,
and made fast your fleet.
'Tis owing to her that I cannot
slay the sea king's men."

²⁶ "Hairy."

²⁷ "Pine Island."

²⁸ Sváva, who, unbeknown to Helgi, had guarded him against malignant powers.

(*Helgi said:*)

27. "Hearken, Hríngerth, if thy harm I make good,
then tell me truly:
was it one valkyrie who warded the ships,
or fared they all in a flock?"

(*Hríngerth said:*)

28. "Thrice nine maidens were they, although one led,
a white-armed maid 'neath helm;
when their steeds stirred them, astride as they sate,
[ran dew from their manes in deep dales,
fell hail into high woods;
thence come to men good crops]²⁹
'twas hateful for me to behold."

(*Atli said:*)

29. "Look east³⁰ now, Hríngerth; hath Helgi now
dazed thee with deadly runes:
in the haven safe lies the sea king's fleet,
and safe are his men also."

(*Helgi said:*)

30. "'Tis day now, Hríngerth, thy death it is
that Atli hath held thee here:
as harbor mark, mocked by sailors,
standeth thy likeness in stone."

IV

King Helgi was a mighty warrior. He fared to King Eylimi and asked for the hand of his daughter Helgi and Sváva swore oaths to each other, and their love was great. Sváva stayed at home with her father, but Helgi was in the wars; yet was Sváva a valkyrie as before. Hethin was at home with his father, King Hjörvarth, in Norway. One time Hethin was coming home alone from the forest on Yule eve. He met a troll woman riding on a wolf,

²⁹ It would seem that these lines had crept in from some description of the valkyries, as in "Völuspá," St. 30.

³⁰ At the rising sun which transforms dwarfs and trolls into stone. See "Alvíssmál," St. 35.

with snakes as reins. She asked his leave to keep him company, but he would not. She said: "That shalt thou rue when drinking from the hallowed cup." In the evening vows were made: the sacrificial boar was led in, men laid their hands on him and swore dear oaths as they drank from the hallowed cup.³¹ Hethin made a vow that he would have Sváva, Eylimi's daughter, the maiden beloved by Helgi, his brother, but he forthwith rued it so greatly that he hastened South on wild ways till he found his brother Helgi.

Helgi said:

31. "Hail to thee, Hethin! What hast to tell
of weighty news from Norrway?
Why hast, hero, hastened away
and fared alone to find me here?"

(Hethin said:)

32. "A wretched wrong I wrought on thee,
(far greater, brother, than good I can make):³²
on holy beaker in banquet hall
thy bride I chose me, the child of kings."

(Helgi said:)

33. "Taunt thee no more, for true will come
thy vow on beaker, for both of us:
on holm I was bidden³³ by hero bold;
in three days' time we there shall meet.
I much fear me that from it I wend not;
then without harm all may happen to us."

(Hethin said:)

34. "Thou heldest, Helgi, Hethin worthy
of great gifts from thee, thy good will to have.

³¹ The above is a concise description of the pagan Yuletide feast, celebrated at the time of the winter solstice. This was the occasion for making vows for the coming year. The boar, symbol of fertility, is sacred to Frey. See "Hynd.áljóð," Sts. 5-7. See the same source for the wolf as the mount of witches. The troll woman proves to be Helgi's wrath, see the Prose following St. 34.

³² Supplied, following Bugge.

³³ The single combats were fought on *holms* ('river islands'), in plain view of the hostile

More seeming is it thy sword to reddén,
than thy fell foeman feebly forgive."⁸⁴

Helgi had spoken thus because he thought himself *fey*, and believed that it was his wrath⁸⁵ Hethin had met with when he saw the woman riding on the wolf. King Álf, the son of Hróthmar, had challenged him to do battle with him on 'Sigar's Field' on the third day.

Then said Helgi:

35. "A witch woman on wolf did ride
in the gloaming, wished to go with Hethin:
full well saw she that soon would fall
Sigrlinn's son on Sigarsvellir."

There was a great battle, and Helgi was mortally wounded.

36. Sent then Helgi Sigar, to fetch
King Eylimi's only daughter:
"Bid her quickly come hitherward
if her lord she alive would find."

(Sigar said:)

37. "Helgi hath me hitherward sent
to say to thee, Sváva, these words:
he longeth sorely to see thee, ere
the bold baron's breath have left him."

(Sváva said:)

38. "What harmed Helgi, King Hjörvarth's son?
Most heavy is my heart with sorrow:
if sea him swallowed, or sword wounded,
my wrath shall reach the wretch full soon."

⁸⁴ The meaning probably is, "Cut me off, do not weakly forgive me!"

⁸⁵ That is, Helgi's. According to northern belief, every person was born with a *fylgja*, an accompanying tutelary spirit (here translated by "wrath") which left him when he was 'fey,' choosing another person to follow and protect.

(Sigar said:)

39. "He fell this morn at Freka Stone,⁸⁶
 under heaven who was of all heroes best,
 'tis Alf hath won in the weapon-play.⁸⁷
 In evil hour it all happened."

(Helgi said:)

40. "Hail to thee, Sváva! Sorrow thou not,
 though nevermore we meet together;
 in the blood of my wounds I welter here:
 all too near the steel struck to my heart.
41. "I beg of thee, my bride, weep not;
 but to my words, Sváva, I beseech thee, hearken:
 with my brother thy bed share thou,
 let young Hethin have thy love."

(Sváva said:)

42. "That vow made I in Munarheim,
 when Helgi gave me gold rings many,
 that never would I, if not in his,
 in unfamed hero's arms lie willing."

(Hethin said:)

43. "Kiss me, Sváva: I come not ever,
 Rógheim to see, nor Rothul-feils,
 ere avenged I have King Hjorvarth's son,
 under heaven who was of all heroes best."

Of Helgi and Sváva it is said they were born again.⁸⁸

⁸⁶ "Wolf Stone."

⁸⁷ A kenning for "battle."

⁸⁸ As Helgi the Hundang Slayer and Sigrun. See the Introductory Prose of 'Hielgakviða Hundingsbana' II

The First Lay of Helgi the Hunding-Slayer

Helgakviða Hundingsbana I

All things considered, this lay is perhaps the truest, though certainly not the finest, expression of the spirit of the "Viking Age," when Scandinavia—*vagina gentium*—poured forth, as the last wave of the Great Age of Migration, those swarms of dragon-ships, manned with the boldest sailors and fiercest warriors of the time, which swept like angry storm clouds over the coastlands of the Western World. In no other lay is there an equal concentration of vision, to the exclusion of all else, on the warrior's life as the only occupation worthy of men—the joyance in dangers on land and on sea of "athelings ever eager for war." In no other lay, too, does the paucity of contents verge so nearly on monotony and thinness of invention. Barring the word duel between Sinfjötli and Guthmund, it is all about Helgi's warlike deeds, beginning with his birth, and leaving him at the zenith of power, with Sigrún won and the Hunding's lands his. We hear nothing of the tragic end hinted at in Stanza 5. Characterization is totally absent and, indeed, it is not aimed at: both scenes and men are typical and representative, not individual. But within the limits of his art the poet has achieved some truly magnificent stanzas, in the Northern mood, such as the grandiose figure of the norms affixing the fate-threads of the newly born hero to the very heavens, the description of the storm at sea, and of the appearance of the valkyries in the uproar of the elements and the clash of battle.

Otherwise the poem, like "Hymiskviða," is notable in the Collection for its unusually numerous kennings—for hero, battle, ships, and so forth—and frequent intercalated phrases, characteristics which make it approach somewhat the manner of later encomiastic skaldic poetry. And if, as has been surmised, the Helgi of this lay is meant to idealize King Magnús Ólafsson, this would furnish additional reason for placing composition of the lay in the middle of the eleventh century. Its present form may be due to later accretions.

1. 'Twas in olden times, as eagles screamed
and holy streams flowed from the Heaven-Fells,¹
when in Brálund Borghild² bore to the world
a hero highhearted, Helgi by name.
2. At night in hall the norms did come,
to the lord they allotted his life and fate:
to him awarded under welkin most fame,
under heaven to be among heroes first.
3. His fate-thread span they³ to o'erspread the world
(for Borghild's bairn)⁴ in Brálund castle;

¹ The hero child is born in a tempestuous hour—eagles streaming (in anticipation of carnage) and rain pouring down from the "fells of heaven." The names seem symbolic. See also "Helgakviða Hjörvarðssonar," St. 6 and Note 10.

² King Sigmund's wife. See St. 6 below, and Helgakviða Hundingsbana II. Introductory Prose.

³ The fate-thread spanning of the norms is here taken literally.

⁴ Accepting Grundtvig's emendation.

they gathered together the golden threads,
and in moon hall's³ middle they made them fast.

4. In East and West the ends they hid.
the liege's lands lay there between;
on the Northern side, Neri's sister⁴
did hang one end to hold forever.

5. One evil only the Ylfing⁵ threatened,
the maiden eke who the atheling bore:

"
Croaked a raven hoarsely, on high tree sitting—
hunger gnawed him— "I know something

6. "In his byrnie stands⁶ who was born at night,
King Sigmund's son, now the sun is risen!
His eyes flash fire, athelingwise;
he will feast the wolves:¹⁰ fain let us be!"

7. A true king he to the housecarls seemed;
they hoped to have good harvest years,¹¹
Sigmund himself, from the swordplay¹² coming,
to the lordling brought a leek most noble.¹³

8. Named him Helgi, and Hrungstead gave him,
Sun Fell, Snow Fell, and Sigar's Field,

³ Kenning for "the heavens," similar to those given in "Alvissmál," St. 12.

⁴ Evidently one of the norms.

⁵ See *Hyndluljóð*, St. 11 and 'Heiðarvígna Hundingsbana' II, Introductory Prose.

⁶ No gap is indicated in the manuscript. Did the missing lines, or stanzas, contain the curse of one of the weird sisters, as is the case with Ólaf, the son of Fróthleif (Saxo Grammaticus, *Geata Danorum*, Liber VI, 4)? The impending evil, certainly, does not refer to the wars foretold by the raven: only by fighting can glory be won.

⁷ This is, probably, to be interpreted, not literally, but as meaning that on Helgi from his tenderest childhood is imposed the duty to avenge his father.

¹⁰ Ravens, wolves, and eagles rejoice at the birth of a hero who will feed them on the carcasses of his slain foes—a standard conceit in Old Germanic poetry.

¹¹ It is one of the attributes of a great king to bring to his land good harvest years. A housecarl is a member of the king's bodyguard.

¹² A kenning for "battle."

¹³ As a fast growing plant the leek seems symbolic of rapid access to royal power. Compare with the *virga* (rod) used, beside the sceptre, in the coronation of the early English kings.

- Hringstead, Hátún, and Himin Meadows,¹⁴
 eke a seemly sword, to Sinfjotli's brother,¹⁵
9. Under kinsmen's care the king's son thrived,
 the highborn elm tree,¹⁶ in happiness;
 gave and granted gold to his housecarls,
 nor spared the hero the hoard blood-splattered.¹⁷
10. Not long the lord delayed battle,
 when fifteen winters¹⁸ the folk-warrior;
 Hunding he slew, the hardy king
 who long had ruled over lands and thanes.
11. Then Hunding's sons for hoard and rings
 swiftly summoned King Sigmand's son,
 thirsted, forsooth, to repay the thane
 for their father's fall and wealth from him taken.
12. But Helgi would hear not of haggling gifts,
 nor wergild award them, though they wanted it,
 but await rather the wrath-of-Óðin,¹⁹
 and whelming-storm- of-whining-spears.²⁰
13. Fared the sons of kings to the sword-tryst then
 which the lords had set at Loga Fells;
 was Fróthi's Peace by foemen broken,²¹
 ran Óðin's hounds²² the island about.
14. Sate him Helgi when slain he had
 Álf and Eyolf, 'neath Eagle Rock;

¹⁴ 'Heaven meadows', some of these and other place names in the poem must be symbolic.

¹⁵ According to the *Völsunga saga*, Sinfjotli is Sigmand's son by his own sister, Signý. Another half brother of Helgi's is Sigarðr. See 'Frá dauða Sinfjötla.'

¹⁶ A *beitli*, or synonym, for "man," "warrior."

¹⁷ As gained by warfare.

¹⁸ According to the ancient laws of Norway a lad was of age when he had reached his fifteenth year.

¹⁹ Kennings for "battle."

²⁰ This is the standing poetic phrase for the beginning of hostilities. See 'Grottasöngur,' Introductory Prose.

²¹ The wolves, as scavengers after battle.

eke Hjorvarth and Hávarth, the Hunding's sons,
had the king then killed, all the kin of the warrior.

15. A light shone then from Loga Fells;
and out of that light lightning flashed:
(saw the matchless hero the maidens riding)²²
high and helmeted, on Himin Meadows
Were their byrnies blood bespattered,
from their spear points bright sparks flew forth.

16. At earliest dayspring, in wolf forest²³
asked Sigmund's son the Southron maidens
if with the heroes home they would fare
at time of night— twanged the bowstrings.

17. But, high on horseback, Hogni's daughter²⁴
was the shield-din lalled— to the lord spoke thus
"Other deeds, I deem, we must do ere night,
breaker-of-rings,²⁵ than drink thy beer.

18. "Hath my father my faith plighted
to wed Granmar's²⁶ grim son Hothbrodd;
yet have I, Helgi, of Hothbrodd said
that the king callow like a kitten seemed.²⁷

19. "Will he fare hither in few days' time
(to fetch home with him Hogni's daughter),²⁸
but to battle on holm thou biddest him,
or from the king carnest the maiden."

²² Supplied after Bugge

²³ Doubtful, possibly a kenning for 'battle-field' (as the abode of wolves)

²⁴ Sigrún. See St. 54 below and the Prose before Part II of 'Helgakviða Hundingsbana' II

²⁵ Kenning for '(generous) ruler,' hero. Before the use of coins became general in the Germanic North, the ponderous spiral arm-rings of gold and silver were cut or broken in pieces, which served as payment and reward.

²⁶ Concerning Granmar and his sons Hothbrodd, Guthmund and Starkaðr, see 'Helgakviða Hundingsbana' II, Prose after St. 13.

²⁷ The line is doubtful.

²⁸ Supplied, following Grundtvig.

(*Helgi said:*)

20. "In awe stand not of Isung's slayer:²⁹
 (our swords shall say and settle first,
 who Hogni's daughter's husband shall be)³⁰
 —will be din of fight— ere dead I lie."
21. Over land and sea the lord did send,
 to gather together his goodly hosts
 rich meed pledged he of the river-hoard³¹
 as reward to warriors and warriors' sons.
22. "Bid them swiftly to board their ships,
 to set sail then to sea from Brand Isle!"
 There he waited till thither came
 many hundred heroes from Hethin's Isle.³²
23. Straightway also³³ from Stave Ness thither
 rode dark warships, all decked with gold.
 Then asked Helgi of Hǫrleif³⁴ this.
 "Hast thou mustered the mighty host?"
24. The young sea king said to the other:
 "Twere lengthy to tell the long necked ships
 from Tronu Strand, teeming with men,
 which in Orva Sound³⁵ outbound hovered.
25. "Are there twelve hundred trusty warriors;
 yet more by half in Hátún stand
 'neath the king's banner— battle I wait me."
26. Off the awnings the atheling drew,³⁶
 so that awaked the warrior host,

²⁹ Hothbrodd. We know nothing about his antagonist.

³⁰ Supplied, following Gering.

³¹ Kenning for 'gold' the Niflung treasure, the treasure par excellence, was thrown into the Rhine

³² Probably, the island of Hiddense, north of Rügen.

³³ Accepting Bugge's emendation.

³⁴ Some follower of Helgi's

³⁵ 'Arrow Sound' Compare with the German *Stralsund* of the same meaning.

³⁶ See "Helgakviða Hjörvarðssonar," Note 17

his doughty men, and saw the dawn;
then hoisted the heroes high on mast tree
the woven sails in Varinsfirth.³⁷

27. Rose the din of oars, of iron clashing,³⁸
crashed shield 'gainst shield with shock of rowing,
as dashed through the waves the warrior's fleet;
the stanch wave-steeds³⁹ stood out to sea.

28. It burst on the ears when, buffeting,
the long ship keels met Kolga's sister,⁴⁰
as if surf with cliff did clash in storm.

29. Then higher Helgi bade hoist the topsails—
the crews shunned not the shock of billows—
when the dreadful daughter of Ægir
would overwhelm the hawser-steeds.⁴¹

30. But Sigrún on high hovering above
did shield them stoutly, and their ships also;
the king's brine-hogs⁴² out of Rán's⁴³ clutches
glided safely at Guipa Grove.

31. Floated the fair-dight fleet at ease then
in Una Bay, at eventide;
suddenly saw them from Svarins Hill
the sons of Granmar, and sorrowfully.

32. Asked then Guthmund, of goodly kin—
"Who the highborn hero, leading
these hosts hither to harry on us?"

33. Said Sinfjotli ⁴² to the sailyard hoisted
the red warshield,⁴³ with rim of gold—

³⁷ For this as well as Svarins Hill, see St. 31. Compare with the modern *Schwern*.

³⁸ See "Helgakviða Hjörvarðssonar," St. 13, Note 18.

³⁹ Kennings for "ships."

⁴⁰ One of Ægir's daughters, hence "the wave."

⁴¹ See "Helgakviða Hjörvarðssonar," St. 18, Note 23.

⁴² 'The Stained (Piebald) One' (?), perhaps referring to his illegitimate origin (compare with the Anglo-Saxon *Fifela*). He is Helgi's brother and forecasterman, like Atli ("Helgakviða Hjörvarðssonar," St. 14 and Note 19).

⁴³ A red shield indicated warlike intentions, a white one, peace.

in the stem standing to strive with words,
to athelings who could answer make:

34. "Tonight say thou, when the swine thou feedest,
and givest to hungry hounds their meat,"⁴⁴
that the Ylfing hosts from the East have come,
girded for war, from Gnipa Grove:

35. "Here may Hothbrodd find Helgi now,
in the midst of his fleet, the fearless hero
who sated eagles oft and anon,
by the quern whilst thou didst kiss bondmaids."

(*Guthmund said:*)

36. "Thou speakest rashly nor reck'st old tales,
when untruth thou of atheling tellest.

37. "Thou hast made thy meal of the meat of wolves,
and been the bane of thy brothers twain;
with thy cold snout hast oft sucked men's wounds,
and hateful to all hast hid in the waste."⁴⁵

(*Sinfjotli said:*)

38. "A witch wast thou on Varins Isle,
didst fashion falsenoods and fawn on me, hag,
to no wight wouldst thou be wed but to me,
to no sword-wielding swain but to Sinfjotli.

39. "Thou wast, witch-hag, a valkyrie fierce
in Alfather's hall, hateful and grim
all Valholl's warriors had well nigh battled,
wilful woman, to win thy hand.
On Saga Ness full nine wolves we
had together— I gat them all."

⁴⁴ That is, when made a slave?

⁴⁵ According to the *Völunga saga*, both Sigmund and Sinfjotli roam the woods as were-wolves until they see their chance to avenge themselves on King Siggjart, who had slain Sigmund's and Signy's father Eylmi. Coming to Siggjart's hall, Sinfjotli says the two boys whom his mother Signy has borne to Siggjart and who hence are his half brothers. The imputations which the two speakers otherwise heap on each other cannot be verified.

(Guthmund said:)

40. "The father wast not to Fenris-Wolves,⁴⁶
 though older thou than all of them;
 for gelded wast thou near Gnipa Grove
 by thurs maidens on Thór's Ness, before.
41. ' As Siggeir's stepson⁴⁷ 'neath stones didst dwell⁴⁸
 in woody wastes, with the wolves howling;
 'twas ever thy share to do shameful deeds:
 thy own brother's breast thou forest,⁴⁹
 and mad st thee known by nameless deeds.
42. "Wast Grani's⁵⁰ bride on Brávoli Field,⁵¹
 for the race ready with reins all golden;
 full many a space I spurred thee on,
 slender 'neath saddle, till thou slank'st downhill."⁵²

(Sinfjotli said:)

43. "A foul mouthed fellow I found thee to be,
 the time thou Gollnir's she-goats didst milk,
 another time, as Imth's daughter,
 a tattered troll wench.⁵³ Wilt taunt me longer?"

(Guthmund said:)

44. "At Freka Stone would I feed, rather,
 ravening ravens on thy riddled body,
 than give thine hungry hounds their meat,
 or the swine their swill go snarl with the trolls!"

Helgi said:

45. " 'Twere, Sinfjotli, more seeming far
 to wield your swords and sate eagles,

⁴⁶ That is, to wolves as fierce as the wolf Fenris: see *Völuspá*, St. 39 and Note 54.

⁴⁷ Since his mother Signý was married to Siggeir.

⁴⁸ Conjectural.

⁴⁹ Perhaps an allusion to combat between Sigmund and Sinfjotli in their werewolf condition, when Sigmund bit Sinfjotli's throat (*Völsunga saga*, Chap. 8).

⁵⁰ The name of Sigmund's horse.

⁵¹ A plain in eas.ern Sweden. It is the scene of the great (legendary) battle between the kings Sigurth Ring and Harald Wartooth.

⁵² Conjectural.

⁵³ The two events referred to are unknown elsewhere.

than with words to wage war between you,
though the ring-breakers' wrath is kindled.

46. "No good I wait me from Granmar's sons,
yet befits it kings no falsehood to say;
at Móinsheim⁴⁴ right manfully
their wands-of-wounds⁴⁵ they wielded boldly."
47. They spurred the steeds to speed amain,
Sviputh and Sveggjuth, to Sóheim castle—
through dewy dales and darksome glens;
the earth did quake where the king's sons⁴⁶ rode.
At the gate met they the mighty ruler,
said that foemen were faring hither.
48. Without stood Hothbrodd, in helmet dight—
had cast his eyes on his kinsmen's riding.
("Say ye, kinsmen, whom seen ye have:")⁴⁷
what rouses, Niflungs,⁴⁸ your wrath so sore?"

(*Guthmund said:*)

49. "Are swiftly swimming to sandy shore
mast stags⁴⁹ many with mighty sailyards,
with shining shields and shaven oars,
a goodly host of gladsome warriors;
fifteen thousand set foot on land,
but seven thousand more in Sogn are waiting.
50. "Foregathered he before Gnipa Grove
blue-black brine hogs,⁵⁰ ablaze with gold:
by far the most of the foes are there—
will Helgi haste the hail-of-arrows."⁵¹

⁴⁴ Possibly, the Danish island of Møn.

⁴⁵ Kenning for "swords."

⁴⁶ Hothbrodd's sons.

⁴⁷ Supplied here by the Translator.

⁴⁸ Here, used as honorific epithet for "warriors."

⁴⁹ Kenning for "ships."

⁵⁰ Kenning for "battle."

(*Hotbrodd said:*)

51. "Let the reined steeds run to Regin Thing,
Mélair and Mýlnir, to Myrkvith dark,
and Sporvitnir to Sparins Heath.
Each man bestir him, nor stay behind
who the wand-of-wounds can wield in battle.
52. "Bid Hogni come, and Hring's sons eke,
Atli and Yngvi, and Álf the Hoary,
athelings ever eager for war;
let us warmly welcome the Volsung's sons!"
53. With swift swoop then smote together
the flashing swords at Freka Stone:
was ay Helgi, the Hunding's Slayer,
foremost in fray where fought heroes;
fierce in fighting, to fly unready,
stouthearted hero was Helgi ever.
54. From high heaven came helmeted maidens—
waxed the shafts' shrilling—who shielded the king;
then said Sigrún—sang the arrows,
the ogresses' horse ate the eagles' food—⁶¹
55. "Hail to thee, hero! In happiness live,
Yngvi's⁶² scion, hold sway over men:
unfleeing foe felled now hast thou,
in swordplay who slew sea kings many.
56. "Now, folk-warder, befit thee well
the red-gold rings and the ruler's daughter;
hale shalt, hero, hold these twain:
Hogni's daughter and Hringstead eke,
victory and wealth: is the war ended."

⁶¹ That is, "the wolf ate the slain." See "Hyndluljóð," St. 5 and Note 8, and "Helgakviða Hjörvarðssonar," Prose before Fragment IV.

⁶² Yng is the mythical progenitor of the earliest Swedish kings. Here, only an honorific epithet.

The Second Lay of Helgi the Hunding-Slayer

Helgakviða Hundingsbana II

The same theme as in the preceding poem is here treated in a minor key, and doubtless by another poet with all stress laid on the loves of Helgi and Sigrún.¹ The result is by far more appealing to the modern taste.

It does not seem necessary to assume, with some investigators, that we have here, as in "The Lay of Helgi Hjorvarthsson," a number of fragments pieced together by the Collector, or a sort of gleanings of various snatches about Helgi which were not utilized in the preceding poems. With the exception of the first five stanzas,² the twenty-second, the twenty-third through the twenty-eighth, and the thirty-ninth, it is essentially one in idea—centering around the *va kyrie* s absolute devotion to the hero, a devotion which involved the destruction of her own kin and continued beyond death. If this view is correct—and a study of both style and versification serves but to confirm it—the complete lay must have been one of the glories of Heroic Song.

As it stands, there are lacunæ, awkwardly bridged by the Collector, who with a maladroit hand mars the continuity by inserting a variation of the flying between Sinfjotli and Guthmund, oddly enough after referring to it.³ There are also a few telling but disconnected stanzas from some poem about Helgi's youth (Sts. 1-5).

Even in its present sadly mutilated condition the lay cannot fail to give the impression of simple power. Its diction is noble and restrained, the treatment worthy of the intrinsic interest. Famous throughout the North, in ancient as in modern times, is Sigrún's terrible curse upon her traitor brother and her proud praise of the splendid hero, hating at defiant love beyond the grave. Nor has time diminished the deep appeal of the passionate lovers' meeting in the barrow—the first appearance in literature of this romantic theme of so many later ballads.⁴

The casual mention by the Collector that the original title of the poem was "The Old Lay of the Volsungs" may indicate that its composition antedates that of the other two. Nevertheless it seems best to retain the order of the Collection, especially as the death of the lovers makes a fitting conclusion for the cycle.

I

ABOUT THE VOLSUNGS. King Sigmund, the son of Volsung, had to wife Borghild from Brálund. They named their son Helgi, after Helgi Hjorvarthsson. He was given to Hagai⁵ in fosterage. Hunding was hight a mighty king from whom Hundland⁶ has its name. He was a great man of war and

¹ Other favorite themes, such as the death of Brynhild, the fall of the Niflungs, and Guthrun's plaint, also received parallel treatment by two or more poets.

² Possibly, remnants of the *Karoljóð*, or "Lay of Kára," mentioned in the Final Prose.

³ In England, in "Sweet Willam's Ghost" see Chaucer's *The English and Scottish Popular Ballads*, II, 226, in Germany, Burger's "Leonore."

⁴ "The Skulful."

⁵ Probably invented *ad hoc*. It is not the same as the Hunland over which Buthli, and after him Atli, held sway.

had many sons who were out on forays. There was hatred and feud between King Hunding and King Sigmund, and they slew one another's kinsmen. King Sigmund and his kin were hight Voisungs⁹ and Ylfings.

Helgi went as a spy in disguise to the hall of King Hunding. Heming, one of the sons of King Hunding, was at home.

Now when Helgi was about to leave, he met a shepherd boy and he said

1. "Say to Heming that Helgi recalleth
whom in byrnie the heroes felled:⁷
in the hall had ye the grey heath dweller⁸
whom King Hunding thought Hamal to be."

Hamal was the name of Hagal's son. King Hunding sent men to Hagal to seek Helgi, and Helgi could not save himself but by putting on the clothes of a bondmaid and turning the millstone. They searched but found Helgi nowhere.

2. ⁹(Then Blind said thus, ay bent on ill)
"Bright are the eyes of Hagal's bondmaid,
no cotter's quean at the quern who standeth,
the bin breaketh, burst the millstones.¹⁰
3. "A harsh fate hath the hero fettered,
since the bold one now must barley grind;
the hilt rather of hero's sword,
than the mill-handle, that hand befitteth."

Hagal answered and said:

4. "Little wonder that, though throbs the bin,
since queenly maiden the mill handle turns:

⁹ Seeing that in the lays Helgi is the kinsman of Sigmund and Sinf-otla, the Collector infers that he is a Volsung. Whether this corresponds to the oldest stratum of the legend is another matter.

⁷ Helgi's father (?).

⁸ Keuning for 'Wolf'—an allusion to the name of Helgi's race, the Ylfings, "Wolfings." Hamal, "Wether."

⁹ This line is supplied for the last sentence of the Prose. Blind, "the Blinding," 'Deceiving One,' is the typical name of an evil counsellor.

¹⁰ Compare with the situation in "Grottasongr."

she was wont to ride the welkin above,
and vikingwise wielded the sword;¹¹

5. "Ere that Helgi her led home as thrall,
(and the mighty maiden at the mill did drudge;) ¹²
a sister she of Sigar and Hogni,
hence awful the eyes of the Ylfing maid."

Helgi escaped from there and went on a warship. He slew King Hunding and was thereafter called the Hunding-Slayer.

II

One time he lay with his fleet in Bruna Bay and made a cattle raid on land, and his men ate the meat raw.¹³ Hogni was the name of a king whose daughter was Sigrún. She became a valkyrie and rode through the air and over the sea. She was Sváva born again.

She rode to Helgi's ships and said:

6. "To the steep shore who steereth the fleet?
Where, ye heroes lies your homestead?
For what bide ye in Bruna Bay?
Whither list ye now to lay your course?"

(Helgi said:)

7. "'Tis Hamal steers to steep shore the fleet,
the warriors' homestead on Hlés Isle¹⁴ lies;
a good breeze bide we in Bruna Bay,
and east list we to lay our course."

(The valkyrie said:)

8. "'Where hast, hero, hoisted war shield,¹⁵
or fed Gunn's fowls¹⁶ with fallen men?
Why is thy byrnie with blood besprent,
why, clad in armor, eat ye raw meat?"

¹¹ That is, she is a valkyrie.

¹² Supplied after Bugge.

¹³ This barbaric practice of the earlier vikings was condemned in later times.

¹⁴ In the Kattegat, between Jutland and Sweden. See 'Hárbarzli öð,' St. 37.

¹⁵ See 'Helgakviða Hundingsbana' I, St. 33 and Note 42.

¹⁶ Gunn, 'Battle,' is a valkyrie, her fowls hence the birds of prey—eagles and ravens.

(*Helgi said:*)

9. "This, last of all did the Ylfing's son
west of the sea, if to wit thee list,
that bears¹⁷ we bound in Braga Grove,
and with sword sated the sib of eagles:
said have I now why my sark is red;
and by strand why little we steak our meat."¹⁸

(*The valkyrie said:*)

10. "Of the fight tell'st thou when fell in battle,
by Helgi's hand, Hunding the king;
clashed ye in combat thy kinsman to avenge:
streamed the blood then o'er the brand's edges."

(*Helgi said:*)

11. "How wist thou, woman, that we the men
who in combat clashing their kinsman avenged?
No tack is there of lordly kings' sons
in all like to our kindred."

(*The valkyrie said:*)

12. "Not far was I, young folk-warder,
when yestermorn the mighty king fell,
but Sigmund's son most sly I ween
to hint of that battle with hidden runes."¹⁹
13. "I watched thee eke on warship standing,
on bloody bow, breasting the waves—
they coolly played the keels about.
Now strives the hero to hide him from me,
but to Hogni's daughter is Helgi known."

III

Granmar was the name of a mighty king who dwelled at Svarins Hill. He had many sons. One was hight Hothbrodd, another, Guthmund, and a

¹⁷ Figuratively for 'men made captives.

¹⁸ He excuses his warriors—they are ravenous after long privations at sea.

¹⁹ It was considered part of wisdom in a warrior to conceal his identity. Compare with "Fáfnismál," St. 1 ff.

third, Starkath. At a meeting of kings, Hothbrodd plighted himself to Sigrún, the daughter of King Hogni.²⁰ But when she heard of that she rode through the air and over the sea with (her) valkyries to seek Helgi. He was then at the Loga Fells and had fought against the sons of Hunding, and there he had felled Alf and Eyolf, Hjórvarth and Hervarth, and was now all wearied with battle, and was seated beneath the Eagle Rock. There Sigrún found him, and flung her arms about his neck and kissed him and told him the tidings, as is told in "The Old Lay of the Volsungs."

14. Sought then Sigrún the gladsome sea king,
and hastened Helgi's his hand to grasp,
helmeted king with kiss greeted,
to the maiden turned then his mind the lord.

15. "Nor had her heart's wish Hogni's daughter,
said that Helgi's love she would have,
that dear had been, and dwelled in her heart,
the son of Sigmund ere seen by her.

16. "Was I given to Hothbrodd before gathered host,
but for other hero my heart did long,
though fear I, king, my kinsmen's wrath,
for thwarted have I the thanes' dearest wish."

(*Helgi said:*)

17. "Reck thou shalt not of Hogni's wrath,
nor of the ill will of all thy kin;
with me shalt now, young maiden, live;
nor dread I, dear one, thy doughty brothers."

IV

²¹Helgi drew together a great fleet and sailed to Freka Stone. At sea a fearful storm arose. Flashes of lightning shone about them and struck the ships. They saw nine valkyries ride aloft and knew again Sigrún. Then the storm fell and they made land unharmed. The sons of Granmar were seated

²⁰ With her father's consent. See St. 17.

²¹ In the original, St. 15 follows St. 16.

²² The following Prose reproduces the contents of "Helgakviða Hundingsbana" I, Sts. 22 ff

on a cliff when the ships neared land. Guthmund leaped on his horse and rode to a hill by the harbor to find out whose fleet it was. The Volsungs were then lowering their sails.

Then said Guthmund, as is written above in "The Lay of Helgi":²³

"Who the highborn hero, leading
these hosts hither to harry on us?"

Sinfjotli, the son of Sigmund, made answer to him, and that also is written there.

Guthmund rode home with these tidings of war. Then gathered the sons of Granmar an army. Many kings came there, and among them Hogni, Sigrún's father, and his sons Bragi and Dag. A great battle followed, and there fell all the sons of Granmar, and all their leaders but only Dag, the son of Hogni. He was given quarter and swore oaths to the Volsungs. Sigrún went upon the battlefield and found Hothbrodd nigh unto death.

She said:

18. "Wilt not Sigrún of the Seva Fells,
highborn Hothbrodd, e'er hold in thy arms;
have lost their lives— men's limbs tear now
grey-coated wolves— all of Granmar's sons."

Then found she Helgi and was most glad.

He said:

19. "Not good only was given thee, Sigrún,
ill norms, though, in this had a share;
fell this morning at Freka Stone
Bragi and Hogni— my brand slew them;
20. "and at the Hlé Fells, Hrollaug's sons,
and at the Styr Cliffs, Starkath the king
of goodly warriors I grummet ween him—
his body battled albeit headless."²⁴

²³ That is, "The First Lay," St. 32.

²⁴ He is identical in name and behavior in death with the Starkath, the son of Stórverk, who figures in Saxo Grammaticus as the typical representative of the Heroic Age, and in the "Vikarshálkr" of the *Gamvells saga*. The stanza is no doubt a later interpolation.

21. "On the field have fallen by far the most,
slain by the sword, of Sigrún's kinsmen,
in war hast won great woe only,
since strife didst stir 'mong sturdy lords."

Then wept Sigrún.

He said:

22. "Take heart, Sigrún, a Hild²² though thou'st been to us:
 avails not fight against fate."

(Sigrún sand:)

"Alive I could wish who are lying dead,
and eke in my arms could fold thee."

V

Thus spoke Guthmund, the son of Granmar:

23. "What king is it these keels who steereth?
His golden banner at the bow floateth,
his proud prow seem no peace to betoken,
a blood-red glow forebodeth war."^{2a}

(Sinfjötli sandi:)

24. "Here mayst, Hothbrodd, find Helgi now
in the midst of his fleet, the fearless hero;
the Fjorsung's lands fighting he won him,
all the gold eke which owned thy kin."²¹

(Gutsmund said:)

25. "Rather shall, foeman, at Freka Stone
our slaughterous swords settle between us;

²⁵ The reference probably is to that famous Hild who was the cause of everlasting combat between her father, King Hogni, and her lover Hethin the so-called Battle of the Hpathnings ('Skaldskaparmál. Chap. 47). However the line is doubtful. The entire stanza is probably a later interpolation.

²⁶ A red-glowing morning sky betokens carnage as in 'The Song of the Valkyries' ('Dǫðrariþóð'), *Njáls saga*, Chap. 157.

²⁷ The meaning of the second half of the stanza is obscure. Possibly, Sinf oth begins to taunt him, "your lands and treasures are as good as won."

'tis time, Hothbrodd, to take revenge,
since by them oft overborne we were."

(*Sinfjotli said:*)

26. "Rather shalt, Guthmund, the goat flocks herd,
in clefts of cliffs clambering about,
and hold in thy hand a hazel rod:
that's better for thee than battling with swords."

(*Helgi said:*)

27. "Twere, Sinfjotli, more seeming far
to wield thy sword and sate eagles,
than with words to wage war between you,
though the ring-breakers' wrath is kindled.
28. "No good I wait me from Granmar's sons,
yet befits it kings no falsehood to say;
at Móinsheim right manfully
their wands-of-wounds they wielded boldly."

VI

Helgi wedded Sigrún and had sons by her. Helgi lived not long. Dag, Hogni's son, sacrificed to Óðun that he should help him avenge his father, and Óðin lent Dag his spear.²⁸ Dag found Helgi, his sister's husband, in a grove which is hight Fjotur Grove.²⁹ He ran Helgi through with his spear. Helgi died

Dag rode to the Seva Fells and told Sigrún the tidings:

29. "Loath am I, sister, to tell sad tidings;
for unwilling was I to work thee harm:³¹
fell this morning by Fjotur Grove
under heaven who was of all heroes best,
and set his foot on sea kings' necks."

²⁸ Identical with Sts. 45-46 of "Helgakviða Handingsbana" I

²⁹ Sigmund also finally succumbs to Óðun's spear (*Völunga saga* Chap. 11)

³⁰ "Fetter Grove" Probably identical with the one in the land of the Semnones mentioned by Tacitus (*Germania* Chap. 39) *est et alia loco reverentia nemo nisi vincula ligatus ingreditur*

³¹ He is forced by the duty of blood revenge.

Sigrún said:

30. "Shall every one of the oaths strike thee
 which to Sigmund's son thou swarest of yore
 by light-hued leaping Leipt's water,³²
 and eke by Unn's³³ ice-cold altar,
31. "The boat shall budge not which beareth thee,
 a fair wind though doth fill its sails;
 the steed shall run not thou ridest on,
 though fain thy foeman flee thou wouldest!
32. "The sword shall bite not which is bared by thee,
 but it sing o'er thyself and smite thee down,
 (nor shield shelter but be shattered quickly,) ³⁴
 (though sore needed when set upon).³⁵
33. "Then had I vengeance for Heigi's death,
 if a wolf thou wert in the wilderness,
 wretchedly roving, and ravenous,
 and feed to bursting on foul carrion."

Dag said:

34. "Bereft of reason and raving art thou,
 to wish thy brother, such baleful fate:
 of all evil is Óðin father.
 he strife did stir among stanch kinsmen."³⁶
35. "Weregild I give thee— red golden rings,
 Vandil's hallowed stead, and Víð Dales also,
 half our homeland— for the harm done thee,
 Sigrún, sister, and to thy sons."

³² Leipt is one of the rivers of the nether world ("Grímnismál," St. 26). Hence an oath by its water corresponds to the Greeks' swearing by Styx.

³³ "The Wave," one of Ægir's daughters. See "Guðrúnarkviða" III, St. 3, and "Atla-kviða," St. 33, for mention of the oaths such as those sworn by Dag.

³⁴ Supplied after Bugge's and Grundtvig's suggestion.

³⁵ Supplied by the Translator.

³⁶ See the like statement in "Hárbarðsljóð," St. 24.

(*Sigrún said:*)

36. "Shall I sadly sit at Seva Fells,
nor late nor early in life be glad
but on lord and liegemen fall light again,³⁷
and on Vigblær's back he is borne hither,
on gold bitted steed: would I greet him fondly.
37. "Were filled with fear his foemen all,
their kinsmen eke, cowed by Helgi,
as from the wolf will wildly run
feil-grazing goats aghast with dread.
38. "High among heroes did Helgi stand,
like shapely ash tree 'mong shrubs and thorns;
or as dew-dripping³⁸ deer doth tower
above all other beasts of the woodlands
glow his horns on high to very heaven."

A mound was thrown up over Helgi. But when he came to Valhöll, Óðinn let him have sway over all things together with himself.

Helgi said.

39. "Thou shalt, Hunding, hearth fires kindle,
and wash the feet of every wight;
shalt herd horses and the hounds tether,
give the swine their swill ere to sleep thou goest."³⁹

VII

One of Sigrún's bondmaids went at eventide past the barrow and beheld Helgi riding toward it with many men.

The bondmaid said:

40. "Is't a dream-sight only my eyes behold,
or the doom of the gods— dead men riding!

³⁷ That is, unless I see him back in the light of day, alive

³⁸ At early dawn. See "Grimmsmål" St. 26. The same simile occurs in "Guðrúnarkviða" I, St. 18, and "Guðrúnarkviða" II, St. 2.

³⁹ As Gering observes, the sentiment here expressed is altogether unbecoming Helgi as spoken to a brave foe felled in honorable combat, since it goes straight counter to Northern conceptions of etiquette. The stanza is probably a fragment of a flying between Snjógoth and Hunding before battle.

With spurs ye urge to speed your horses:
or may the heroes wend home again?"

(*Helgi said:*)

41. "No dream-sight only thine eyes behold,
nor world's end is't, though us thou see'st
with spurs urging to speed our horses;
nor may the heroes wend home again."⁴⁰

The bondmaid went back and said to Sigrún:

42. "Come out, Sigrún of Seva Fells,
if the folk-warrior to find thee list—
Helgi is here, his howe, open;
his wounds do bleed: he begs of thee
to stay the bloody stream from his breast."

Sigrún went into the mound to Helgi and said:

43. "As fain am I to find thee, Helgi,
as Óthin's hawks,⁴¹ hungry for meat,
when war they scent and warm corpses,
and dew besprent the daylight see.
44. "The lifeless king to kiss I list,
ere the bloody byrnie thou unbucklest;
thy hair, Helgi, 'tis hoar with frost,
with dew-of-wounds⁴² all wet art thou.
Clammy the hands of Hogni's kinsman;⁴³
how shall I, hero, find help for that?"

(*Helgi said:*)

45. "'Tis Sigrún's doing, of Seva Fells,
that Helgi dñps with the dew-of-sorrow;⁴⁴
woman sun-bright, southern.⁴⁴ ere to sleep thou goest,

⁴⁰ They are not allowed to return 'home' to earth, but only for a last stay

⁴¹ The ravens.

⁴² Kenning for "blood."

⁴³ This is Helgi's status as his daughter's husband.

⁴⁴ Probably only honorific. See "Helgakviða Handingsbana" I, St. 16.

thou ceaseless, sadly salt tears weepst;
falls each one, bloody, on the breast of the king,
icy, festering, full of sorrow.

46. "Is this wondrous wine"⁴⁵ a welcome drink,
though life and lands be lost for aye;
songs of sadness shall no one sing,
albeit my breast doth bleed with wounds:
now hath my bride into barrow come,
the maid praised of men, to me, the dead!"

Sigrún made ready a bed in the mound.

She said:

47. "A bed made I ready for both of us,
'tis free from care, kingly Helgi;
in thy arms will I, atheling, sleep,
as in life, lief one, I would lie with thee."

(Helgi said:)

48. "No wonder, ween I, will unwonted seem,
sooner or later, at Seva Fells,
since lies with lifeless leader's body
in the howe, Hogni's white-armed daughter—
with the dead the quick, the queenly woman."

*(When morning dawned, Helgi arose and said:)*⁴⁶

49. "Along reddening roads to ride I hie me,
on fallow steed aery paths to fly:
to the west shall I of Windhelm's bridge,⁴⁷
ere Valholl's warriors wakes Salgofnir."⁴⁸

Helgi and his men rode on their way, but Sigrún and her women wended home. On the next evening, Sigrún had a maid watch by the mound.

⁴⁵ We must suppose that Sigrún has brought it for the bridal feast.

⁴⁶ Added by the Translator.

⁴⁷ That is, heaven's bridge, Bifrost. See "Grimnismál," St. 45.

⁴⁸ That is, before the cock Salgofnir wakes the einherjar to their daily combat. "Vafþrúðnismál," St. 40.

But when the day was at an end, Sigrún came to the mound and said:

50. "Come had by now, if to come he wished,
 the son of Sigmund from the seat of Óðin;
 little hope that hither the hero will ride,
 now the eagles perch on ash-tree limbs,
 and all hosts hie them to the home of dreams."⁴⁹

(The bondmaid said:)

51. " 'Twere folly, lady, to fare alone,
 thou Hogni's daughter, to dead man's howe.
 All dead men's ghosts do grow more dread
 as daylight darkens to dimness of night."

Sigrún lived but a short while longer, for grief and sorrow. It was the belief in olden times that men were born again, but that is now called old women's superstition. Helgi and Sigrún are said to have been born again as Helgi Haddingjaskati⁵⁰ and Kára, the daughter of Hálfðan, as is told in "The Lay of Kára."⁵¹ She was a valkyrie.

⁴⁹ That is, when men court sleep?

⁵⁰ "Prince of the Haddingjar."

⁵¹ Now lost. It was known to the author of the *Hrólfsmundar saga Greipssonar*

Sinfjotli's Death¹

Frá dauða Sinfjötla

Sigmund, son of Volsung, was king over Frankland. His eldest son was hight Sinfjotli,² the second, Helgi, and the third Hámund. Borghild, Sigmund's wife, had a brother called . . .³ but Sinfjotli, her stepson, and . . . wooed the same woman. Therefore Sinfjotli slew him. When he returned, Borghild bade him betake himself away, but Sigmund offered weregild, and this she had to take. At the arvel, Borghild handed ale about. She took poison, a big drinking horn full, and handed it to Sinfjotli. But when he looked into the horn he saw that there was poison in it and said to Sigmund, "Muddled is the ale, father!" Sigmund grasped the horn and finished it off. It is told of Sigmund that he was proof against poison, so that it would not harm him within nor without. But his sons could stand poison only without, on their skin. Borghild brought Sinfjotli another horn and bade him drink of it, and all happened as before. Still a third time she handed him the horn, shaming him if he drank not. Sinfjotli spoke as before to his father. Sigmund said, "Let your beard filter it, my son!" Sinfjotli drank, and forthwith fell down dead.

Sigmund carried him a long way in his arms until he came to a firth which was both long and narrow. There lay a small boat, and in it was a man. He offered to ferry Sigmund over. But when Sigmund had borne the body into the boat there was no more room in it for another person. The man told Sigmund to walk around the firth, then he shoved the boat off and forthwith vanished.⁴

King Sigmund dwelled for a long time in Denmark in Borghild's realm, after marrying her but afterwards he fared south to Frankland to the kingdom over which he himself had sway. There he married Hjordís, the daughter of King Eylimi, and their son was Sigurth. King Sigmund fell in battle against the sons of Hunding. Then Hjordís married Álf, the son of King

¹ This link, in very mediocre prose, was placed here by the Collector to form a transition to the Sigurth lays. It might with equal justice be entitled 'Of Sigurth's Origin.'

² See "Hefgakevða Handingsbana" I, St. 33 and Note 41.

³ There is space left here in the manuscript for the insertion of the other sister's name, which is not known to the *Völsunga saga*, either.

⁴ The ferryman is none other than Óðin, who thus himself accompanies the hero on his journey to the realm of the dead.

Hjálprek.⁶ The boy Sigurth⁶ grew up at his court. Both Sigmund and all his sons were far above other men in strength, in stature, in hardihood, and in all many feats, but Sigurth was foremost of them all, and about him men are at one in the olden tales, that he was the noblest of men and the greatest of leaders in war.

⁶ Of Denmark, according to the *Völunga saga*. The name corresponds to that of the West Fränkish king, Chlperich. In the *Völunga saga* it is explained how this comes about: Alf happens to arrive on the scene of battle with his fleet, and there finds Hjordis and one of her maids by the side of the dying Sigmund. He carries them off as bondmaids, but later marries Hjordis when her true status becomes known. Her son by Sigmund, Sigurth, may thus be said to have been born in captivity: see "Fafnismál," Sts. 7-8.

⁶ "Warder of Victory." The German form *Sigfrut* means "Peace by Victory."

The Prophecy of Grípir

Grípisspá

"The Prophecy of Grípir" was chosen by the Collector to introduce the Sigurth poems, no doubt because it contained a sort of epitome of them all. This sufficiently evinces his lack of critical discernment, for even a slight acquaintance with the Heroic Lay teaches us that this one is of a different class—given in the form of a gnomic dialogue, it is but a sapless versified excerpt, utterly lacking originality of treatment, and full of ineptitudes and contradictions¹ at that! Poetically worthless, it is of interest because its author—no doubt some Icelandic of the thirteenth century—still had before him the poems of "The Great Lacuna."

In form, the *ejune* stanzas (in *fornyrðislag*) are flawless. It may be noted that the alternation between the first and the third person, as used by the speaker of himself, occurs commonly enough in Old Norse poetry, but not to the wearisome extent seen in this piece. The poem is transmitted only in *Codex Regius*.

Grípir² was the name of Eylimi's son, and he was the brother of Hjordís. He ruled a kingdom and was the wisest of men and had foreknowledge of the future. Sigurth rode alone and came to Grípir's hall. Sigurth was easily known. Outside of the hall he met a man whose name was Geitir.³

Sigurth greeted him and said:

1. "This high built castle what king houseth,
known by what name his knights among?"

¹ In particular, grievous confusion was wrought in the poem (and in the account of "Skíðskaparmál," Chap. 39 based on it), as well as in some modern treatments, either by the author's inability to discern that there were current two incompatible versions of Sigurth's relations with Brynhild and with Guthrún, or else by his trying to reconcile them in true medieval fashion.

I According to "Fáfnismál," "Sigurþakviða hún skamma," and "Heið Brynhildar" (also the *Nibelungenlied*) the hero first proceeds to G. úk's court and wins Guthrún. When there, he is prevailed upon to win Brynhild for Gunnar by riding through the wall of fire and assuming Gunnar's shape. He rouses Brynhild from her sleep, lies three nights beside her, his sword separating them, and then yields her to Gunnar.

II In the *Völsunga saga*, the *Nornagests þáttr* (based, it seems, on poems now lost), "Sigdrífumál," and the *Þiðreks saga*, Sigurth first delivers and pledges himself to Brynhild. He then proceeds to G. úk's court where a "drink of forgetfulness," given him by Grimhild, makes him oblivious of his former love and he marries Guthrún.

Curious enough, the *Nibelungenlied* shows traces of a similar confusion (Adventure VI, VII); and the bard prophecy in "Fáfnismál" is ambiguous.

² Both person and name are probably the invention of the poet.

³ "Goat herd." Compare with the situation in "Skírnismál" and "Fólgvisnismál."

(*Geitir said:*)

"The gold-ring-giver is Grípir hight
o'er land and lieges who lordeth it here."

(*Sigurth said:*)

2. "Is the highborn hero home in the land?
Would the noble king hold converse with me?
A man unknown hath need of it;
would he forthwith find the folk-warder."

(*Geitir said:*)

3. "Will the gladsome king⁴ of Geitir ask
with whom he is to hold converse."

(*Sigurth said:*)

"I am Sigurth hight, to Sigmund born,
and Hjordis is the hero's mother."

4. Then went Geitir, Grípir to tell:
"An unknown man without doth stand;
of lofty mien this lord seemeth:
would he, noble king, hold converse with thee."
5. Out of hall hied him the housecarls' lord
to greet as guest the goodly warrior:
"Welcome, Sigurth— why no sooner here?
Thou, Geitir, stable Grani, his steed."⁵
6. The thoughtful thanes of things many
gan tidings tell, trueheartedly.

(*Sigurth said:*)

"Make known to me, my mother's brother,
what life will Sigurth lead hereafter?"

⁴ A standard epithet. See "Fáfnismál," St. 29

⁵ See the Prose at the end of "Fáfnismál."

(*Grípir said:*)

7. "Among sons of men, the sun beneath,
wilt be held of heroes the highest born,
free with thy gold, to flee unready,
in thy words most wise, and wondrous fair."

(*Sigurth said:*)

8. "Still further, king— far more I ask—
say to Sigurth, if 'tis seen by thee:
of my fate what first befalls me now,
when from thy hall I fare on the morrow?"

(*Grípir said:*)

9. "Wilt first, folk-warder, thy father avenge,
and Eylimi eke, for evil deed:
the hardy sons to Hunding born
thou wilt lay low, the lieges doughty."^a

(*Sigurth said:*)

10. "Say clearly, king, to thy kinsman here,
thy sister's chuld, right cheerfully:
seest deeds of daring done by Sigurth,
which soar higest the heavens beneath?"

(*Grípir said:*)

11. "Thyself wilt slay the serpent glitt'ring
which greedy lieth on Gnita Heath;^b
to both brothers wilt bring quick death,
to Regin and Fáfnir:^c aright saith Grípir "

(*Sigurth said:*)

12. "Great wealth I win if I work it so,
as thou sayest certain, and slay these twain.
Scan yet longer the skein of fate:
what will further fall to my lot?"

^a See "Reginmál," Sts. 15-26.

^b Supposed to be in Germany by the Rhine. See "Völundarkviða," St. 14.

^c As told in "Fáfnismál."

(*Gripir said:*)

13. "Then Fáfnir's lair wilt find anon,
and have from the heath the hoarded wealth;
wilt load the gold on Grani's saddle
then ride to Gjúki⁹ the gladsome king."

(*Sigurth said:*)

14. "Shalt, wise folk warder, my weird tell further
and, sage sea king, say still onward:
when Gjúki's guest goes on his way,
what will still further fall to his lot?"

(*Gripir said:*)

15. "On the fell sleepeth the folk-warder's daughter¹⁰
in weeds of war, since wound-dead Helgi;¹¹
with keen edge wilt cut her byrnie,
slitting with sword which slew Fáfnir."

(*Sigurth said:*)

16. "Her mail is slitted, the maiden speaketh,
as from her sleep she sitteth up then.
To thy sib Sigurth what saith the lady,
which to the leader good luck will bring?"

(*Gripir said:*)

17. "Wilt she teach thee runes, doughty ruler—
which all men are eager to learn—
teach thee to talk the tongues of men,
and healing leechcraft¹² hail to thee, king!"

(*Sigurth said:*)

18. "Learned is the lore which lords should know;
ready am I to ride from thence.

⁹ The Burgundian king, Grimhild's husband, and father of Gunnar, Hogni, and Guthrún. His name corresponds to MHG. *Giberke*, 'the Generous.'

¹⁰ Brynhild.

¹¹ It has been suggested that this Helgi is identical with the Halmgunnar who is mentioned in the Prose following St. 4 of 'Sigrdrífumál' and in 'Helres Brynhildar,' St. 8.

¹² These Runic instructions form the main contents of 'Sigrdrífumál.'

Scan yet longer the skein of fate:
what will further fall to my lot?"

(Grípir said:)

19. "To Heimir's¹² halls wilt, hero come,
and gladly dwell as guest with the king:
at an end is now all my knowledge—
ask no more of thy mother's brother."

(Sigurth said:)

20. "Sorrow see I in what thou sayest
since, folk-warder, farther dost see:
too great the grief Grípir weeneth,
hence more wilt not to me now say."

(Grípir said:)

21. "In light most lieth thy life before me
which in youth thou, nor beyond wilt lead;
nor in truth can I foretell thy fate
at an end is now all my knowledge."

(Sigurth said:)

22. "No man is known beneath heaven
who forward sees farther than thou:
hide not from me, unhappy though be
my life and lot, and luckless my end."

(Grípir said:)

23. "Learn and listen, lordly hero:
no fault nor flaw thy fate doth blot:
know that most noble thy name will be
the while, warrior, the world lasteth."

(Sigurth said:)

24. "Little I like it; now leave taketh
from thee Sigurth, though thus it be;

¹² Brynhild's foster father. Her father, in Norse tradition, is Buthli; her brother, Atli. See St. 27 below.

the way now show— his weird none fleeth—
my mother's brother, to me if thou wilt."

(*Grípr said:*)

25. "To Sigurth shall I now say fully
since, war-worker, thou wilt it thus—
thou know'st full well that naught I lie—
I see the day thy death will bring."

(*Sigurth said:*)

26. "The wise folk-warder's wrath I wish not,
but the good rede of Grípir, rather:
to wit I wish, though welcome nowise,
what fate lieth before Sigurth."

(*Grípr said:*)

27. "Fosters Heimir a fair maiden
who is Brynhild¹⁴ hight, his hall within—
Buthli's daughter, the brave folk-king's—
of hardy mind is the maiden fair."

(*Sigurth said:*)

28. "To me what is't, a maid though be
fostered at Heimir's, fair to behold?
Thou shalt, Grípir, tell altogether:
before thee lieth my fate clearly."

(*Grípr said:*)

29. "Of glee and gladness will the girl rob thee
who is Brynhild hight, Buthli's daughter
no sleep thou sleepest nor seekest Thing¹⁵
nor men's meetings, but the maid thou seest."

(*Sigurth said:*)

30. "Is aught for easement to the atheling given?
Say thou, Grípir, if 'tis seen by thee:

¹⁴ "Maiden in Byrnie."

¹⁵ The popular assembly. See "Hávamál," St. 114.

will I the dear one by dowry win,
the folk-warder's daughter, so fair to see?"

(*Grípir said:*)

31. "Oaths ye will pledge altogether,
will pledge fully, but few ye will keep:
art with Gjúki a guest one night,
from thy mind then falls Heimir's foster child."

(*Sigurth said:*)

32. "How so, Grípir? Nor hide from me
is fickle found the folk-warder's mind?
Will I faithlessly fail the maiden
to whom my whole heart I had given?"

(*Grípir said:*)

33. "A wicked woman's wiles will snare thee:
will Queen Grímhild¹⁶ beguile thy mind
and offer to thee her own daughter,
the lovely maiden, and lure thee on."

(*Sigurth said:*)

34. "Then Gunnar's¹⁷ kinsman the king¹⁸ will be,
when that as wife he weds Guthrún.
Full well wedded then would I be,
if the ruler rued not the wrong that's done."

(*Grípir said:*)

35. "Will Grímhild beguile thee altogether,
and egg thee on to ask Brynhild
for Gunnar's wife, the Gothic¹⁹ king's
thy faith wilt thou forthwith plight him."

¹⁶ "Maiden in Helmet (*Vápor*)" She corresponds to the *Uote* of the *Nibelungenlied*. Her daughter is Guthrún, [MHG *Kádrún*] 'Knowing Battle Runes', whose role is that of Kriemhild in the *Nibelungenlied*. Much of what follows is taken from the poems of "The Great Lacuna."

¹⁷ "Leader in Battle" Both name and person correspond to the Gunther of the *Nibelungenlied*.

¹⁸ Sigurth

¹⁹ Here, as often, used as an honorific epithet.

(*Sigurth said:*)

36. "Ill hap draws nigh— I behold it well,
foresight Sigurth, I fear me, lacks
if I shall ask for another man
her whom my whole heart I had given "

(*Gripir said:*)

37. "Oaths will pledge ye altogether,
Gunnar and Hogni—²⁰ thou, hero, too;
each other's form, when faring to her,
takest thou and Gunnar:²¹ Gripir lies not."

(*Sigurth said:*)

38. "How may this happen that he and I
shift face and form when faring to her?
Still other falsehoods will follow after,
all fraught with sorrow; but say on, Gripir!"

(*Gripir said:*)

39. "Wilt borrow Gunnar's bearing and form,
but keep thy speech and spirit eke;
wilt pledge the troth of the proudhearted
winsome woman: fate wills it so."

(*Sigurth said:*)

40. "Little I like it; a loathly deed
all thanes will think it, if thus I do.
With wiles I would not woo for Gunnar
as bride Brynhild, best of maidens."

(*Gripir said:*)

41. "Wilt, Sigurth, sleep at the side three nights
of the maiden, as though thy mother she were;"²²

²⁰ The Hagene of the *Nibelungenlied*

²¹ As is told in "Brot af Sigurþarkviðu."

²² He laid his sword between himself and Brynhild "Brot af Sigurþarkviðu" St. 20, and "Sigurþarkviða hin skamma," Sts. 4 and 67.

will hence be known thy name, great king,
the while, warrior, the world lasteth."

(*Sigurth said:*)

42. "Will the war-worker²³ win thereafter
the good woman this, Gripir, tell me! -
three nights although the thane's fair bride
with me did sleep? A marvel were it."

(*Gripir said:*)

43. "Together will both bridals be drunk,²⁴
Sigurth's and Gunnar's, in Gjúki's hail
The sham shapes then will ye shift at home,
though each within him his own thoughts kept."

(*Sigurth said:*)

44. ²⁵"What hap thereafter will have we twain,²⁶
when wedded thus? I wish to know
Will Gunnar's lot be good, thereafter,
and eke my own? I ask thee, Gripir."

(*Gripir said:*)

45. "The oaths thou'lt remember, yet utter them not,
wilt grudge not Guthrún thy goodly body;
but Brynhild will ween her a bride mismated,
the woman will of the wiles avenge her."

(*Sigurth said:*)

46. "What will I give, the grief to allay
of the woman, since we with wiles tricked her?
Hath the fair one from me false oaths many,
lying pledges, but little joy."

²³ Gunnar

²⁴ Such is the case in the *Nibelungenlied*

²⁵ Bugge's ordering of Stanzas 42-44 is followed

²⁶ Gunnar and Sigurth

(*Grípir said:*)

47. "To Gunnar goes she, will grimly tell
how that thy oaths most ill didst keep,
when altogether Gjúki's son had,
the lieges' lord, believed in thee."²⁷

(*Sigurth said:*)

48. "How now, Grípir, give me answer:
did in truth I betray the king?
Or will lie on me the highborn lady—²⁸
on me and herself? Say now, Grípir!"

(*Grípir said:*)

49. "In anger will deal ill with thee,
in moody mourning, the mighty queen:
no whit hast thou harmed the lady,
though the king's wife ye with wiles did trick."

(*Sigurth said:*)

50. "Will Gunnar and Hogni, and Guthorm²⁹ eke,
be egged thereafter against their oaths?
Will Gjúki's sons their swords redden
in Sigurth's blood? Say on, Grípir!"

(*Grípir said:*)

51. "With grim grief will be Guthrún's heart filled,
the time her brothers betray her foully;
nor love ever the lady hath,
nor gladness, thereafter.³⁰ 'tis Grimhild's fault."

²⁷ For this and the following events see "Brot af Sigurþarkviðu," "Sigurþarkviða hin skamma," and "Guðrúnarkviða" II.

²⁸ Brynhild

²⁹ Gunnar's stepbrother, who had not sworn Sigurth oaths. See "Brot af Sigurþarkviðu," St. 4, and "Guðrúnarkviða" II, St. 7

³⁰ The contents of the Guthrún Lays.

(*Sigurth said:*)

- 52 ²¹"Fare thee well, then: over fate wins no one.
 Thou'st done my bidding as best thou could'st;
 a fairer fate thou fain had'st told me,
 Grípir, ungrudging, if granted it were."

(*Grípir said:*)

53. "May ay this ease the atheling's heart:
 is this lot, leader, to thy life given:
 will no better hero be born in the world
 'neath sun in heaven than, Sigurth, thou!"

²¹ The ordering of Sts. 52 and 53 following Grundtvig.

The Lay of Regin

Reginmál

The present title of this collection of fragments (two or more) was suggested by the great Norwegian scholar Bugge, in analogy with the traditional title of the following poem.

In the Introductory Prose the fateful Niflung gold is traced to its source in dim antiquity, when the gods walked the earth and became involved in guilt through Loki. In scattered stanzas we are told of its baneful influence on the kin of Hreithmar. Sigurth is introduced through him. Regin hopes to obtain the treasure. But first the hero feels called to avenge his fallen kinsmen on the sons of Hunding. In this portion we note the fine passage in the heroic style, describing a storm at sea.

With some good will we might consider these stanzas to hang together, though it is hardly credible that this was the original shape of the lay—the two patches of gnomic and dialogue stanzas in *ljóðabáttr* stand out too clearly from the remainder, which is cast in narrative *fornyrðislag*.

The complete text is found in *Codex Regius*; a number of stanzas, also in the paraphrases of the *Völunga saga* and *Nornagests þáttur*. There are no clues as to where and when the lay originated, though it seems in spirit to belong to the heathen period (before 1000).

Sigurth went to Hjálprek's¹ stud and chose for himself a horse, which later bore the name of Grani.² At that time had come to Hjálprek's court Regin,³ the son of Hreithmar. He was more skilled in crafts than any other man. He was a dwarf in size, wise and cruel, and a wizard. Regin fostered up Sigurth, taught him, and loved him greatly. He told Sigurth about his own forbears and of how, once upon a time, Óðin and Hœnir⁴ and Loki had come to the waterfall of Andvati. In that waterfall there were many fish. A dwarf named Andvari dwelled in it in the shape of a pike and got food for himself there. "Otr was the name of our brother," said Regin, "and he often came to the waterfall in the shape of an otter. He had caught a salmon and was eating it with half-closed eyes.⁵ Then Loki threw a stone at him and killed him. The gods thought they had made a lucky catch and flayed the otter. That same evening they came to Hreithmar for night quarters and showed him their bag. Then we bound them and laid on them as a ransom to stuff the otterskin, and also to cover it on the outside, with red gold. Then they sent Loki to fetch the gold. He went to Rán⁶ and

¹ See "Frá dauða Sinfjötla," Note 5.

² According to the *Völunga saga*, Chap. 13, Óðin himself gave Sigurth the horse, which is stated to descend from the god's own steed, Sleipnir.

³ "Counsellor" (?)

⁴ See "Völuspá," St. 18 and Note 13.

⁵ The *Völunga saga*, Chap. 14 explains that he was wont to eat his food with half-closed eyes and alone because he could not bear to see it diminish.

⁶ The sea goddess. See "Heimskviða H. qvarþrýssonar," St. 18 and Note 23.

borrowed her net. Then he fared to the waterfall of Andvari and cast the net for the pike, and it leapt into the net."

Then said Loki:

1. "What fish is this in the flood that swims
 and cannot keep him from harm?
To Hel's dark hall art headed now,
 but thou fetch me the fire-of-the-flood."⁷

(Andvari said:)

2. "I am Andvari hight, is Óin my father,
 in many a flood have I fared,
in days of yore was I doomed by norms
 in swirling waters to swim."

(Loki said:)

3. "Tell me, Andvari, if on earth thou wilt,
 dwarf, live a longer life
what is the doom which is dealt to men
 who wound each other with words?"

(Andvari said:)

4. "A heavy doom is dealt to men
 who in Vathgelmir's⁸ waters wade;
he who untruth utters and on others lies,
 long will he linger there."

Loki saw all the gold which Andvari owned. Now when he had given up all the gold but one ring⁹ which he kept for himself, Loki took that from him too

The dwarf went into his cave and said:

5. "The glittering gold which Gust¹⁰ had owned
the bane shall be of brothers twain,

⁷ Kennung for "gold." See 'Hefgakvða Hundingsbana' I St 21 Note 30.

⁸ A river in Hel, mentioned only here but similar to the river in which the mainworn and murderers are condemned to wade ('Völuspá' Sts 35-36). It has been suggested that Loki wishes by his question to induce the dwarf to tell the truth.

⁹ According to 'Gylfaginning,' Chap. 46, this ring like Óðin's ring Draupnir ('Skírnismál,' St 21), had the power to renew itself. It is the 'Ring of the Niflungs.'

¹⁰ Andvari himself, or one of the former owners of the ring.

and to eight athelings¹¹ bring untimely death:
 he who holds my hoard shall e'er hapless be."

The Æsir gave Hreithmar the gold. They stuffed the otterskin with it and raised it on its feet. Then were the gods to heap the gold round about it until it was covered altogether. When that had been done, Hreithmar stepped near and saw one beard hair of the otter, and bade them cover that too. Then Óthin took forth the ring which Andvari had owned and covered up the hair.

Loki said:

6. "The gold thou hast gotten, but great has been
 the worth thou laid'st on my life;
 'twill sorrow bring to thy son and thee,
 it will work the bane of you both."

Hreithmar said:

7. "Gifts thou gavest, but grudgingly,
 nor gavest with whole heart,
 but little life were left to thee,
 if aware I had been of this woe."¹²

(Loki said:)

8. "Still worse by far— I ween to know—
 is kinsmen's clash for the gold.¹³
 unborn the lords, I believe, as yet,
 on whose life this curse will alight."

(Hreithmar said:)

9. "My hoard of gold to hold I mean
 the while my life does last;
 not a whit dread I thy deadly threat—
 now hie you home hence!"

Fáfnir¹⁴ and Regin asked Hreithmar for their share of the weregild for

¹¹ The two brothers are Fáfnir and Regin, the other eight athelings, possibly, Sigmund, Guthorm, Gunnar, Hognir, Atli, and the three sons of Guthrún by Jónakr.

¹² The guests' lives must be spared since weregild has been offered and accepted; Hreithmar would not have accepted it had he known of the curse attached to the gold.

¹³ The line is doubtful. The reference seems to be to the fateful feuds among the Gjúkungs.

¹⁴ "He Who Surrounds with His Arms," Regin's brother.

their brother Ott. But he would not yield it up. Then Fáfnir thrust his sword into his father Hreithmar while he slept.

Hreithmar called out to his daughters:

10. "Lyngheith and Lofnheith! Know that my life is ended:
much I crave of my kin!"

Lyngheith answered.

"Though their father be felled, few sisters would
seek their brother's blood."

Hreithmar said:

11. ¹⁵["Wolf-hearted woman, if in wedlock a son
be not born to thee, then bear thou a daughter;
give the maid to a man in thy mighty need:
will their son then to thy need see."]¹⁶

Then Hreithmar died, but Fáfnir took all the gold.¹⁷ Regin asked for his share of the inheritance after his father; but Fáfnir said no to that. Then Regin sought counsel of his sister Lyngheith, how he should win his share.

She said:

12. "Thy kinsman shalt in kindness ask
thy fee and a fairer mind;
not seeming is it with the sword thou should'st
ask of Fáfnir thy own."

All this told Regin Sigurth. One day when he came to Regin's abode, he was greatly welcomed.

¹⁵ The following stanza very evidently does not fit in properly. It is (possibly with stanza 12) the fragment of another lay.

¹⁶ Since the daughter refuses to avenge her father on her brother, Fáfnir, this duty devolves upon her son or, if she bears a daughter, on the son born of the daughter in wedlock. We may then suppose, with Grundtvig, that either Lyngheith or her daughter marries King Fylgvi. Their grandson Sigurth, who slays Fáfnir, would thus be the avenger. To be sure, this connection is not authenticated by any source.

¹⁷ Then according to *Skaldskaparmál*, Chap. 38 (and the *Völsunga saga*, Chap. 14), Fáfnir fares to the Gnita Heath and made him a lair and transformed himself into a dragon and brooded on his gold.

Regin said:

13. "Hither has come the kinsman of Sigmund,
the keen atheling, to our hall;
hardier he is than hero tried
from warlike wolf I wait me strife.¹⁸
14. "Foster shall I the fearless lordling,
now Yngvi's¹⁹ kinsman has come to us;
under high heaven among heroes first,
his fate-thread is spun to overspread all lands."²⁰

Sigurth stayed with Regin. He told Sigurth how Fáfnir lay on the Gníta Heath in the shape of a dragon and had the Helm of Terror, of which all living things are adread. Regin made Sigurth a sword called Gram,²¹ which was so sharp that when he dipped it into the Rhine, and let a flock of wool float down with the stream against it, the flock was cut in two as though it had been water. With this sword did Sigurth cleave asunder Regin's anvil. Thereafter Regin egged on Sigurth to slay Fáfnir.

But Sigurth said:

15. "Soon would sneer then the sons of Hunding,
they who ended Eylimi's life,²²
if more keen the king²³ to crave red gold
than blood for blood of his father's banesmen."

King Hjálprek gave Sigurth a fleet and men so that he might avenge his father. A great storm arose²⁴ when they were weathering a promontory.

A man stood on the cliff and said:

16. "What men ride there on Rævil's steeds²⁵
the weltering waves, the wild-tossing sea?

¹⁸ An Icelandic proverb.

¹⁹ The fabled divine progenitor of the royal Swedish line; but here more generally used as an honorific epithet.

²⁰ For the figure see "Helgakviða Hundingsbana" I, Sts. 3-4.

²¹ "Ogre," "troll." According to the *Völunga saga*. Chap. 15, it was made from the fragments of Sigmund's sword, which Hjördis had preserved.

²² According to "Frá dauða Sinfjötla," it was his father, Sigmund, who fell in this battle.

²³ Sigurth.

²⁴ *Nornagettir þátr*, Chap. 6, tells us that this is a magical storm produced by the sons of Hunding.

²⁵ Kennings for "ship." Rævil is the name of a sea king. As to "roller-horse," see "Hymiskviða," St. 20, Note 19.

Doth salty sweat the sea-nags²⁵ flock,
will the wave-horses²⁵ not weather the storm."

Regin made answer:

17. "On the sea-trees²⁵ sit young Sigurth's men,
toward Hel bears us a heavy wind;
over stem and stern the storm-waves fall,
plunge the roller-horses.²⁵ who is it asks?"

(The man said:)

18. "I was Hnikar hight when hawks were gladdened,
son of Sigmund, and slain were many.
Man of the mountain may'st now call me,
Feng or Fjólnir.²⁶ let me fare with you!"

They sailed near to the land, and the man came on board. Then the storm abated.

Sigurth said:

19. "Tell me, Hnikar, for the twain thou know'st:
 what be good signs for gods and men;
what bodeh best on battleground,
 the time that swords are swung?"

Hnikar said:

20. "Signs there are many, if men but knew,
 which are good at the swinging of swords:
to doughty hero the dusky raven's
 flight is a following fair.
21. "Another this: when outbound art,
 and ready art forth to fare,
and beholdest good heroes twain,
 and stouthearted, stand on the path.
22. "A third is this: if thereafter
 a wolf howl in the woods;

²⁵ For these names of Óðin see "Grimnismál," St. 48. Feng signifies 'Gain.'

good hap thou'lt have among helmet-bearers,
if first thou see'st them fare.

23. "His foe let no one fight withershins;²⁷
into setting sun see thou never;
for victory is theirs whose view is best,
of the war-workers who in wedges²⁸ array them.

24. "Then art thou fey if thy foot stumbles,
when bound for the swinging of swords.
Will guileful ghosts glower at thee—²⁹
would fain see thee fall.

25. "Combed and clean washed should keen man be,
and have early eaten his fill;³⁰
for unsure is it where at eve he be
'tis ill to forego one's gain."

Sigurth fought a great battle with Lyngvi, the son of Hunding, and his brothers

After the battle Regin said:

26. "With the bitter brand now the bloody eagle³¹
was slashed in the back of Sigmund's banesman;
bolder in battle no baron ever
dyed red the earth and the ravens gladdened."

²⁷ In duels, sun and wind were shifted fairly. See also "Hávamál," St. 129.

²⁸ The "wedge" or phalanx was supposed to be Óðin's invention, taught by him to his favorite heroes.

²⁹ In the text. "guileful disir [female spirits] on either side of thee."

³⁰ Compare with "Hávamál," Sts. 33 and 61. The meaning of the last line presumably is that he who is untidy, or he who has to cast about for food at midday, is not likely to be fortunate in his dealings.

³¹ In the oldest times, enemies were often sacrificed to the gods by severing their ribs from the backbone and pulling out the lungs. This was called "carving the blood-eagle."

The Lay of Fáfnir

Fáfnismál

Though set off in the original by a different—and not very appropriate—title ("Frá dauða Fáfnis," "Of Fáfnir's Death"), this poem is, both in matter and manner, unquestionably a continuation of the preceding lay, therefore here too, it is a matter of dispute whether we are dealing with a number of fragments of diverse origin joined together by the Prose of the Collector or whether the whole was planned thus. The unsuitableness of several stanzas in the dialogue between Sigurth and Fáfnir, and the unusual change from *íþóðabátte* to *fornyðninglag* in the middle of the bird chorus certainly lend color to the former assumption.

Aesthetically considered, no one portion of the lay is satisfactory to the modern taste, yet the total impression is pleasing, thanks no doubt to the poetic glamor thrown over it by the story of young Sigurth.

The poem is found in its entirety only in the *Codex Regius*; but pieces from the gnomic portions are quoted in a number of sources, attesting its popularity. The paraphrase of it in the *Volsunga saga* is a particularly close one. Owing to the diversity of contents it is particularly difficult to assign a date.

Then fared Sigurth home to Hjalprek; but Regin egged on Sigurth to slay Fáfnir. Sigurth and Regin went up to the Gnita Heath and found there the tracks of Fáfnir where it was his wont to go for water. There Sigurth dug a great ditch and hid himself in it. Now when Fáfnir left his lair on the gold, he spewed poison, and it flowed from above on Sigurth's head. But when Fáfnir crept over the ditch, Sigurth thrust his sword into the dragon's heart. Fáfnir shook himself and beat (the ground) with his head and his tail, Sigurth leapt out of the ditch, and then they saw one another.

Fáfnir said:

1. "Thou fellow bold, what thy father's kin?
 Youth, from what house dost hail?
With Fáfnir's blood thy brand is red;
 in my heart standeth thy steel."

Sigurth withheld his name, for it was the belief in olden times that the words of a doomed man had great might, if he cursed his foe by name.¹

He said:

2. "Stag² I am hight, homeless I wandered;
 I am a motherless man,

¹ Similar beliefs are held throughout the world among primitive peoples, see Frazer, *The Golden Bough*, III, 320 ff.

² In the original, "noble animal", but see "Helgakviða Hundingsbana" II, St. 38.

no father had I as folks do else:
ever fare I unfriended."³

(*Fáfnir said:*)

3. "If a father thou had'st not as folks do else,
how wast thou, boy, then born?
(Not knowing thy name, though now I die,
I little doubt thou hest.)"⁴

(*Sigurth said:*)

4. "My forefathers to fame are known,⁵
of myself I say the same.
Sigurth thou see'st here, was Sigmund my father;
thou know'st now whose sword smote thee."

(*Fáfnir said:*)

5. "Who whetted thee, and why didst wish
to seek, Sigurth, my life?⁶
Thou keen-eyed boy, thou had'st bold father,
(such daring deed to do.)"⁷

(*Sigurth said:*)

6. "My hands did help as my heart did whet,
and eke my bitter brand;
brisk will not be as bearded man⁸
who was afraid when fledged."

(*Fáfnir said:*)

7. "If haply 'mong kinsmen thou had'st grown up,
thou bold in battle would'st be;

³ Unless we are to assume that Sigurth deliberately misrepresents, this version is at variance with his princely rearing at Hjalprek's court, but indeed, according to the German story of Sigfrut (also *Þiðrekr saga*, Chap. 168), he came to Regin's smithy as a foundling, so that there may be traces of this conception in this and the following stanzas. See also "Helgakviða Hundingsbana" I, Note 19.

⁴ Supplied after the paraphrase in the *Völunga saga*, Chap. 18.

⁵ After Cederschiöld the original, "unknown," does not agree with Fáfnir's knowing Sigmund (St. 5 below) and the circumstances of Sigurth's birth.

⁶ The text here is corrupt, the translation of the line hence purely conjectural.

⁷ The Translator's emendation of this corrupt line. See *Scandinavian Studies*, VII (1932), 280-287.

but unfree art, nor thy own master,
and ay are fearful the fettered."⁸

(*Sigurð said:*)

8. "Since far I am, Fáfnir, from my father's kin
thou scornfully scoffest at me:
no bondsman am I, as babe though taken:
unfettered thou feltest me now."

(*Fáfnir said:*)

9. "But words of hate to hear thou weenest,
yet I tell thee this for truth:
the glistening gold and the glow-red hoard,
the rings thy bane will be."

(*Sigurð said:*)

10. "For wealth doth wish each wight that's born,
to have till the day of death;
sometime, forsooth, shall each son of man
fare hence to Hel."

(*Fáfnir said:*)

11. "The norns' doom before the nesses threatens:¹⁰
a fool's fate will be thine;
in the water will drown in the wind who rows:
all spells death to the doomed one."

(*Sigurð said:*)

12. "Say now, Fáfnir, for sage thou art,
and much learned in lore:
which norns¹¹ are near when need there is
to help mothers give birth to their babes?"

⁸ On this and the following stanzas, see *Frá dauða Sinfjötla*, Note 5.

⁹ This stanza, as well as several others following, seems to have belonged originally to some collection of didactic sayings like "*Hávamál*."

¹⁰ The 'windy nesses' threaten the unwary sailor with destruction.

¹¹ Evidently not the fate goddesses ("*Völuspá*," Note 17) but minor divinities, the fairies of folklore. After describing these, Snorri adds ("*Gylfaginning*," Chap. 14), "yet are there other norns who come to every child that is born, to shape its fate, and these are sprung from the gods, but others are of the race of alfs, and still, others, of the dwarfs." Whereupon a version of St. 13 is quoted.

(*Fáfnir said:*)

13. "Of unlike issue are the ilks of norns,
nor of the same sib:
of Æsir kin some, of alf kin others,
and some are Dvalin's¹³ daughters."

(*Sigurðr said:*)

14. "Say now, Fáfnir, for sage thou art,
and much learned in lore.
how that holm is hight where the holy gods
and Surt will meet in swordplay?"

(*Fáfnir said:*)

15. "'Tis Óskopnir¹⁴ hight; there all the gods
will unsheath their shining swords;
Bifrost¹⁵ will break, on that bridge when they ride;
their steeds will swim the stream.

16. "With the Helm of Fear¹⁶ I affrighted men
while I lay on the hated hoard,
for the might of all men a match I weened me,
nor e'er worthy foeman found."

(*Sigurðr said:*)

17. "The Helm of Fear hideth no one,
when bold men bare their swords,
when many are met to match their strength,
'twill be found that foremost is no one."¹⁷

(*Fáfnir said:*)

18. "I spewed venom as I sprawled on the hoard
of my father's gleaming gold,
(by noon or night no one neared me,
no weapons nor wiles I feared)."¹⁷

¹³ A dwarf. See "The Catalogue of Dwarfs," St. 14.

¹⁴ Probably identical with the Vígrith of 'Vafþrúðnismál,' St. 18.

¹⁵ See 'Grímnismál,' St. 45. The bridge breaks down under the hosts of Muspelbein, "and their horses must swim over great rivers" ('Gylfaginning,' Chap. 12).

¹⁶ See 'Reginismál' Prose after St. 14.

¹⁷ Compare with "Hávamál," St. 64.

¹⁷ Supplied by the Translator after the paraphrase in the *Völunga saga*, Chap. 18.

(*Sigurth said:*)

19. "Thou hateful worm, great hissing thou madest,
 on thy gold grimly brooding;
 but harder grow the hearts of men
 if that helm they have."

(*Fáfnir said:*)

20. "Hear thou, Sigurth, and heed it well.
 ride thou home from hence
 the glistening gold and the glow-red hoard,
 the rings thy bane will be."¹⁸

(*Sigurth said:*)

21. "Warning thou'st given; now wot that I ride
 to the gold hoarded on heath;
 but thou, Fáfnir, shalt flounder in death
 till Hel harbor thee "

(*Fáfnir said:*)

22. "Regin betrayed me, will betray thee too,
 will be the bane of us both;
 Fáfnir is doomed to die full soon,
 greater thy might was than mine."

Regin had taken himself off, the while Sigurth slew Fáfnir, and showed himself again when Sigurth was wiping the blood from his sword.

He said:

23. ¹⁹"Hail now, Sigurth, thou hast slain Fáfnir
 well hast thou won the day;
 of all the men on earth that walk
 I call thee bravest born."

¹⁸ These stanzas would seem to be out more properly after St. 9.

¹⁹ In the following stanzas, Sigurth modestly replies to Regin's fulsome praise, but claims for himself full share of both praise and blame for slaying Fáfnir. Regin, with an eye on the hoard, admits that it would not have been done but for his egging on, but maintains that it could not have been done but for the wondrous sword he had fashioned.

(*Sigurth said:*)

24. "When men are met to match their thews,
who knows who is bravest born?
Full many are brave who brand never reddened
in the blood from foeman's breast."

(*Regin said*)

25. "Glad art, Sigurth, hast slain thy foe,
and driest now Gram on the grass;
my own brother thy brand did slay,
yet had I a hand in his death."

(*Sigurth said:*)

26. "Afar thou wert while in Fáfnir's blood
I reddened my slaughterous sword;
my strength I strained to strive with the worm,
whilst thou in the heather didst hide."

(*Regin said:*)

27. "Long had lived in his lair on heath
that age-old etin,²⁰
if the sword thou hadst not which myself did make,
the blade which bites so sore."

(*Sigurth said:*)

28. "Courage is better than keenest steel,
when bold men bare their brands,
oft beheld I wholehearted swain
with dull sword win his way.
29. "The fearless ay, but the fearful nowise,
will fare the better in fray;
to be glad is better than of gloomy mind,
whether fair or foul betide."²²

²⁰ The order of Stanzas 26-31 is changed here, following Mullenhoff

²¹ Both Regin and Fáfnir are originally of the giant race

²² Compare with "Havamál," St. 15.

30. ²³"Thy rede was it that ride I should
 over high mountains hither,
Fáfnir still held his hoard and life,
 had'st thou not egged me on."

Then Regin went up to Fáfnir and cut out his heart with the sword which is hight Rithil; and then he drank the blood which flowed from the wound.

He said.

31. "Sit now, Sigurth— I shal. sleep the while—
 and hold Fáfnir's heart o'er the fire;
for this morsel I mean to eat
 after gulping this gory drink."

Sigurth took Fáfnir's heart and steaked it on a spit. When he thought it was done, and the blood ran foaming out of the heart, he touched it with his finger to see whether it were fully done; he burned himself and stuck his finger in his mouth. But when Fáfnir's heartblood touched his tongue, he understood the speech of birds. He overheard some titmice speaking in the bushes.

One titmouse said:

32. "There sits Sigurth, all smeared with blood,
and Fáfnir's heart he holds over the fire;
wise would be the war leader
if the hated worm's bright heart he ate."

(A second said:)

33. "There lies Regin, and racks h's brain,
would betray the boy who trusts in him,
and take him to task in tricky ways;
would the base one now his brother avenge."

(A third said:)

34. "Hew off the head of the hoary wizard!
 let him fare to Hel from hence;

²³ It has been suggested that a stanza is lacking before St. 30 in which Regin reiterated his charge of St. 25. Indeed, words to this effect are found in the *Völsunga saga*, Chap. 19.

then lord art alone of the lustrous gold,
of the heaped hoard of Fáfnir."

(*A fourth said:*)

35. "Crafty were he and keen of mind,
if ear he gave to us sisters—
took heed for himself and the hawks gladdened:²⁴
look out for the wolf when his ears ye see!"²⁵

(*A fifth said:*)

36. "Crafty were not the king's offspring—²⁶
as ought to be armed men's leader—
if he let scot-free escape the brother,
when he Fáfnir first felled with the sword."

(*A sixth said:*)

37. "Witless were then the warlike hero
if he spared his fell foeman;
Regin lies there who has lied to him:
let him guard against his guile!"

(*A seventh said:*)

38. "Cut off the head of the cold etin,
and take his red-gold rings;
of Fáfnir's hoard then, on the heath where it lies,
the only owner will be."²⁷

Sigurth said:

39. "'Tis not written that Regin shall wreak him on me,
and ever be my bane;

²⁴ By furnishing another carcass.

²⁵ Icelandic proverb. Regin's speech has been suspicious. Compare with *Ex ungue leonem*.

²⁶ Sigurth.

²⁷ Grundtvig suggested that the bird chorus has three voices only. The calmer stanzas (in *fornyrðislag*) he would assign to the first and second voice (Sts. 32 and 35 to one and Sts. 33 and 36 to the other); whereas the excited advice of stanzas 34, 37, 38 (in *ljóðabattr*) would represent the third. Bugge pointed out that the suggestion would seem to be corroborated by the wood carving on the portals of the old Hylestad Church, Norway, representing the scene, where only three birds are seen.

for both brothers shall by my hand
full soon fare hence to Hel."

Sigurth hewed off Regin's head. Then he ate Fáfnir's heart, and drank the blood of both Regin and Fáfnir.²⁸

Then heard Sigurth what the titmice said (further):

40. "Gather now, Sigurth, the golden rings—
to flinch in fear befits not a king;
a maiden²⁹ I know, of many most fair,
in golden weeds: a wife for thee.
41. "Green³⁰ are the paths to Gjúki's hall
fate doth further the fearless man;
that folk-king hath a fair daughter:
with the gold, Sigurth, mayst thou gain her hand.
42. "A high hall standeth on Hindar Fell,³¹
all enfolded is it by fire without,
cunning craftsmen this castle builded
of the glistening gold of rivers.
43. "A valkyrie³² rests on the rock in sleep,
flickering fire flames about her;
with the sleep thorn Ygg³³ her erst did prick:
other heroes she felled than he had willed.³⁴
44. "There mayst thou see the maiden helm-decked
who steered from battle the steed Vingskornir;³⁵

²⁸ There is a widely spread belief among primitive peoples that the drinking of the blood, or the eating of certain vital parts of the slain animal or foe will transfer to the slayer the powers that resided in them.

²⁹ Guthrún, the daughter of Gjuki.

³⁰ That is, "pleasant."

³¹ "Fell of the Hind."

³² Brynhild.

³³ Othun. See "Grímnismál," St. 54.

³⁴ See "Sigdrífumál," Sts. 4 ff., and Helre ð Brynhildar Sts. 8 ff.

³⁵ Brynhild's steed.

nor mayst Sigrdrífa²⁶ from sleep awaken,
that know thou, Skjoldung,²⁷ but by norms' stern doom."

Sigurth followed Fáfnir's tracks till he came upon his lair, and found it open. The doors and doorposts were of iron. Of iron, too, were all posts in the house, and the whole was let into the ground. There found Sigurth a great hoard of gold, and filled two chests with it. He took from thence the Helm of Terror, and a gold byrnie, and the sword Hrotti,²⁸ and many other things of great worth, and loaded Grani therewith; but the steed would not stir before Sigurth got on his back, too.

²⁶ Most likely, another name for 'valkyrie' (meaning, probably, "Giver of Victory"). It was misunderstood by the Collector as the name of a second valkyrie, a supposition which is altogether uncalled for. As to the confusion produced, see "Grípaspá, Note 1.

²⁷ "Descendant of Skjold," the mythical progenitor of the royal race of Denmark. Here used in a general sense for 'hero.' See 'He.gakvíða Hundingsabana' I, Sts. 48 and 55.

²⁸ Compare with *Hrunting*, *Béowulf's* sword.

The Lay of Sigdrífa

Sigdrífumál

There is no break in the *Codex Regius* between this lay and 'The Lay of Fáfnir,' which it resembles in style and manner in the short narrative portions, and in the lyric and didactic stanzas (*lodbatalir* and irregular verse forms) with connecting prose. Indeed, it has been suggested that, together with 'The Lay of Regin,' these snatches were collected into an original whole dealing with Sigurth's youth.

Nevertheless, this lay cannot, any more than the others, have been conceived as a whole. The stanzas on the use of runes and on the rules of conduct, constituting the bulk of the poem, manifestly have no internal connection with the fate of Sigurth. They may have been inserted from elsewhere: the stanzas on runes to accompany the ale-mixed with magic and mighty chants; those on conduct, the hint of Sigdrífa's 'loving counsel' desired by Sigurth (St. 23). Both portions distinctly recall the collection of the 'Hávamál' in content and style. The few remaining stanzas belong to the best in Eddic poetry, especially the fine invocation spoken by the valkyrie on awaking.

Stanzas 6-24 are quoted with a number of variants, in the close paraphrase of the *Völungs saga*, Chap. 20.

The metre is almost wholly *lodbatalir*. As with the two preceding lays, there is no definite clue to place of origin or date, but the thoroughly heathen tone makes early origin (ca. 1000) likely.

Sigurth rode over Hindar Fell and made his way South to Frankland.¹ On the fell he saw a bright light, as though a fire were burning there, and it shone to very heaven. When he drew near, he found there a wall of shields, and a banner loomed above it. He entered into this wall of shields and saw that in it slept some one in full war weeds. Sigurth first lifted the helmet off the sleeper's head, and then he saw that it was a woman. Her coat of mail was tight about her as though it were grown to the flesh. With his sword Gram he slit the byrnie, from the neck down, and also both sleeves, and took it off.

Then she awoke and sat up, and beheld Sigurth, and said:

- 1 "What slit my byrnie? How was broken my sleep?
Who lifted from me the leaden weight?"²

He answered

"'Tis Sigmund's bairn— on Fáfnir's body
ravens batten—³ 'tis Sigurth's brand."

¹ The separate title itself based on a misconception (see 'Gripesspa' Note 1) is found in the paper manuscripts and is adopted by most editors for the sake of convenience.

² The realm of the *Gjúkungs*, conceived as lying somewhere in Southern Germany.

³ Of sleep imposed on her.

⁴ The passage is doubtful.

(*She said:*)

2. "Hail to thee, day! Hail, ye day's sons!
 Hail, night and daughter of night!
 With blithe eyes look on both of us'
 send to those sitting here speed!"⁹
3. "Hail to you, gods! Hail, goddesses!
 Hail, earth that givest to all!
 Goodly spells and speech bespeak we from you,
 and healing hands, in this life."¹⁰

Sigurth sate him down and asked her name. She said her name was Sigdrífa and that she was a valkyrie. She said that twain kings had fought.

4. "(Was Hjalmgunnar⁸ hight a hoary warrior;
 had Valfather⁹ vowed victory to him.)"¹⁰
 Was the other Agnar, Autha's brother,
 to whom none ever help had given."

Sigdrífa felled Hjalmgunnar in the battle, but Óðin in revenge pricked her with the sleep-thorn¹¹ and said that she should never henceforth fight in battle, but be wedded. "But I too made a vow that I should never be wedded unto a man who knew fear" (Then took she a horn full of mead and gave it to him, to bind him to her.)¹²

She said:

5. "Long was my slumber, asleep was I long,
 long to the luckless is life:
 'tis Valfather's will that wake I could not,
 nor rid me of runes of sleep."

⁹ The 'day's sons' and the 'daughter of night' are probably symbolic deities of light and darkness. The order of the Prose and of stanzas 2-3 in the original is changed here, following Müllenhoff and Bugge, for the sake of achieving a reasonable connection.

⁸ In the sense of "success," "victory."

⁹ See St. 10.

¹⁰ "Helm-Gunnar." See "Helreið Brynhildar," Sts. 8 ff.

¹¹ Óðin. See "Völuspá," St. 1.

¹² Suggested by Bugge, instead of the Prose to the same effect.

¹³ A thorn on which 'sleep runes' are scratched (St. 5). Compare with the spindle in the story of *Dornröschen* (Sleeping Beauty).

¹⁴ Literally, 'to strengthen his memory.' Compare with 'Hyndlaljóð,' St. 29. Supplied here following *Völunga saga*, Chap. 20.

Then Sigurth asked that she teach him wisdom, if so it be that she had knowledge from all the worlds.

Sigrdrífa said:

6. "Ale I bring thee, thou oak-of-battle,¹⁵
with strength i-blent and brightest honor;
'tis mixed with magic and mighty songs,
with goodly spells, wish-speeding runes.
7. "Learn victory runes if thou victory wantest,
 and have them on thy sword's hilt—
on thy sword's hilt some, on thy sword's guard some,
 and call twice upon Týr.¹⁶
8. "Learn ale runes eke, lest other man's wife
 betray thee who trusted in her:¹⁷
on thy beer horn scratch it, and the back of thy hand,
 and the Nauth rune¹⁸ on thy nails.
9. "Thy beaker bless to banish fear,
 and cast a leek in thy cup:¹⁷
then know I that never thou needest fear
 that bale in thy beer there be.
10. "Learn help runes eke, if help thou wilt
 a woman to bring forth her babe:¹⁸
on thy palms wear them and grasp her wrists,
 and ask the *disir*'s aid.¹⁹
11. "Learn sea runes eke if save thou wilt
 the sail-steeds²⁰ on the sea:

¹⁵ Kenning for "warrior."

¹⁶ The god of war (see 'Hymiskviða,' St. 4 and Note 6). His name is designated by the ↑ rune.

¹⁷ As did Grimhild (see 'Gripisspa,' St. 31 ff.) and Borghild (see 'Frá dauða Sinfjötla').

¹⁸ *Nauth*, "need," is the name of the rune (written ʀ) for "n."

¹⁷ To counteract possible poison or magic.

¹⁸ A kingly accomplishment, as in later times was the laying on of hands, "the royal touch."

¹⁹ The *disir* are female guardian spirits.

²⁰ Kenning for "ship."

- on the bow scratch them, and on rudder blade,²¹
 and etch them with fire in the oars:
 howe'er beetling the billows and black the deep,
 yet comest thou safe from the sea.
12. "Limb runes learn thou, if a leech would'st be,
 and wishest wounds to heal.
 on the bark scratch them of hole in the woods²²
 whose boughs bend to the east.
13. "Speech runes learn thou, to spite no one,²³
 lest out of hate he harm thee:
 these wind thou, these weave thou,
 and gather them all together
 when men to moot are met at the Thing,²⁴
 and all Thing-men are there.
14. "Mind runes learn thou if among men thou wilt
 be wiser than any wight:
 them did guess, them did grave,
 them did hit upon Hrópt.²⁵
15. ²⁶
 made of the sap which seeped in drops
 out of Heithdraupnir's²⁷ head,
 out of Hoddrofnir's²⁷ horn.
16. "On the brink stood he²⁸ with Brímir, the sword;
 on his head he had a helm
 then muttered Mímir's head
 wisely first this word,
 and sooth said of this:

²¹ The rudder on the dragon ship consisted of a broad oar blade on the right hand in the stern, whence our term "starboard."

²² When this is done, the wound is transferred to the tree: sympathetic magic.

²³ By some unpropitious remark.

²⁴ The popular assembly.

²⁵ Óðinn. On this and the following stanzas see the Translator's Introduction to this lay.

²⁶ The lacuna is not indicated in the original text.

²⁷ Possibly, epithets of Mímir: see 'Völuspá,' Sts. 27, 38 and Note 27.

²⁸ Óðinn.

17. "Said on the shield graven"²⁹ before the shining god which
stands,³⁰
on Árvakr's³¹ ear, and on Alsvith's³² hoof,
on the wheel which turns 'neath (Hrungnir's bane's)³³ wain,
on Sleipnir's³⁴ teeth, and on the sleigh's strap bands,³⁴
18. "On the paw of the bear and on Bragi's³⁵ tongue,
on the old wolf's claw and on the eagle's beak,
on the bloody wings³⁶ and on the bridge's head,
on the midwife's hand and on the healing spoor,³⁷
19. "On glass and on gold and on good luck token,³⁸
in wine and in wort and on wonted seat,
on Gungnir's³⁹ point and on Grani's⁴⁰ breast,
on the horn-nail⁴¹ eke and the night owl's beak.
20. "Off were scraped all which on were scratched,⁴²
and mixed with the holy mead,
and sent about and abroad.
The Æsir have them, the alfs have them,
and some the wise Vanir have
and some, mortal men.
21. 'These beech runes be, and birth runes, too,
and all ale runes,
and mighty, magic runes:

²⁹ In runes. The stanza hardly contains Mimir's prophetic words.

³⁰ The sun. See "Grimnismál," St. 39.

³¹ The sun horses. See *ibid.*, St. 38.

³² Following Bugge's and Jónsson's emendation the giant Hrungnir's slayer is Þór.

³³ Óðin's steed. See "Grimnismál," St. 45.

³⁴ The wathy bands by which the sleigh is fastened on the runners. Very likely, the sleigh mentioned in "Grimnismál," St. 50, is alluded to here.

³⁵ The god of poetry.

³⁶ See "Regnismál," St. 26, Note 30.

³⁷ Of feet running to aid?

³⁸ That is, on amulets (consisting mostly of bracteates).

³⁹ Óðin's spear.

⁴⁰ Sigurðr's steed.

⁴¹ Perhaps the name of one of the fingernails.

⁴² The runes were scraped from the objects on which they had been graven and then mixed with the mead—here with the mead of poetry, which was shared by Óðin with the beings mentioned.

for whoe'er unspilt, and unspilt, eke,
 for his help will have them:
 gain he who grasps them,
 till draws near the doom of the gods!

22. "Now shalt thou choose, since choice thou hast,
 hero 'neath shining helm,
 to say or naught say: with thyself rests it!
 Meted out is all evil."⁴³

(Sigurth said:)

23. "Flee I shall not though fey I know me:
 since a babe my breast knew no fear.
 Thy loving counsel I lief would have
 as long as my life doth last."⁴⁴

(Sigdrífa said:)

24. "This counsel I first of kinsmen of thine
 at no time fall thou foul.
 curb thy revenge, though cause there be:
 'twill boot thy dying day."⁴⁵
25. "This other I counsel, that oath thou swear not
 but thou tell the truth:
 for baleful doom follows breach of truce;
 ill fares the breaker of oaths."⁴⁷
26. "This third I counsel, that at Thing thou never
 bandy words with witless wight;

⁴³ These words are addressed to Sigurth, urging him to decide whether he will bind her to him forever.

⁴⁴ That is, all is foreordained.

⁴⁵ Sigurth's reply: he will not flee the early death which she has, in stanzas probably lost, foretold would result from their union (See St. 39). *Völunga saga*, Chap. 21, has kept the gist of at least two other stanzas: "'Wiser woman liveth not in the world than thou art . . . and thus swear I, that I shall wed thee, for thou art after my wish.' She answered: 'Thee would I have though I had choice among all men.' And that pledged they each other with oaths." These stanzas no doubt formed the conclusion of the original poem. Sigurth's words seem to have suggested the later addition of the remaining gnomic stanzas.

⁴⁶ Conjectural.

⁴⁷ See "Regnsmál," St. 4 and Note 7.

for unwise man full often says
 worser words than he knows.

- 27 "'Tis well nowise if naught thou say'st:
 a craven thou'lt be called,
 [or taunted that true the charge.
 Fickle is homemade fame,
 but good it be gotten.]⁴⁸
 make away with him when he waiteth him not,
 and reward thus the wicked lie.⁴⁹

28. "That fourth I counsel, if foul witch live
 by the way thou wishest to fare:
 to go on is better than be her guest,
 though that the night be near.

29. "'Foresight is needful to the sons of men,
 where'er in the fray they fight,
 oft harmful hags do haunt the way,
 who dull both weapon and wit.

30. "'That counsel I fifth: though fair women,
 and brow-white, sit on bench:
 let the silver dight one not steal thy sleep,
 nor lure thou women to love¹

31. "'That counsel I sixth: though swaggering speech
 and unkind be made o'er the cups:⁵⁰
 with drunken warriors no words thou bandy,
 for wine steals many a one's wits.

32. "'Quarrels and ale have often brought
 sorrow to sons of men—
 foul death to some, ill fate to others:
 much woe is wrought in the world.

33. "'That counsel I seventh: if for cause thou fight
 against stouthearted heroes:

⁴⁸ The bracketed lines seem a later addition.

⁴⁹ Accepting Gering's emendation

⁵⁰ Here, the text of *Codex Regius* breaks off. The remainder of the lay is supplied after the paper manuscripts. See the discussion of "The Great Lacuna."

- 'tis better to battie than be burned alive
within his own house and home.⁸¹
34. "That counsel I eighth, to keep thee from evil,
nor dally with dastardly deeds;
no maiden mar thou, nor married woman
lure thou to love with thee.
35. "That counsel I ninth, that corpses thou bury,⁸²
wheresoe'er on earth thou find them—
whether sickness slew them, or in the sea they drowned,
or whether thy fell in fight.
36. ["A bath shalt make for the dead man's body,
and wash both his hands and head;
dry and comb him, ere in coffin laid,
and bid him sleep sweetly.]⁸³
37. "That counsel I tenth, that thou trust never
oath of an outlaw's son;
whether art his brother's bane, or felled his father:
a wolf oft sleeps in his son, though young,
and glad of the gold though he be.⁸⁴
38. "Seldom sleepeth the sense of wrong
nor, either, hate and heartache.
Both his wits and weapons a warrior needs
who would fain be foremost among folk.
39. "That counsel I eleventh: to keep thee from evil,
whence'er it may threaten thee:⁸⁵
not long the lord's life, I ween me.
Have fateful feuds arisen."⁸⁶

⁸¹ Which was frequently resorted to in revenge.

⁸² Literally, "render the last services to the dead," which in heathen times consisted in closing the nostrils, eyes, and mouth of the departed.

⁸³ Al. thus according to Christian custom and sentiment the stanza is interpolated.

⁸⁴ He may ponder revenge even though having consented to accept "weregild" for the slain.

⁸⁵ Conjectural.

⁸⁶ A dark hint of Sigurth's early death.

The Great Lacuna

There is a gap of eight manuscript pages in *Codex Regius* after Stanza 31, line 2 of 'The Lay of Sigrdrífa.' Then follows all that is left of a 'Lay of Sigurth' (*Bror*). This is the so-called "Great Lacuna."¹ Of the poems thus lost to us, only 'The Lay of Sigrdrífa' can be pieced out from several paper manuscripts—of unknown source—although it too is fragmentary. For the remainder we are dependent on the paraphrase of the *Völunga saga* (Chaps. 21–29) which in all likelihood renders the substance of the missing pages.² Unfortunately scholars have found it impossible to arrive at any agreement about what the *Regius* pages contained, because the author of the *Völunga saga* has demonstrably rounded out his narrative with passages from the *Þiðreks saga* and paraphrases of 'The Lay of Grípur.'

However, we may be fairly sure that a major portion had as subject the winning of Brynhild for Gunnar, Sigurth's ride through the wall of flames (see Stanzas A and B below), and the deception practiced on her, another portion, the famous quarrel between the bathing queens, when Brynhild for the first time learns of the deception (these stanzas no doubt contained some magnificent lines), the continuation of the quarrel on the next morning (see Stanza C), and Sigurth's vain attempt to console Brynhild—also a powerful scene (see Stanza D). Then there was, possibly, a lay dealing with Guthrún's anxious dreams of her winning, but soon losing, Sigurth and of her remarriage to Atli.

(Gunnar attempts vainly to ride through the wall of flames. Then Sigurth urges on his steed Grani; the *Völunga saga*, Chap. 27.)

A. The flickering flames upflared to the skies,
 the earth quivered with awful fire;
 but few³ then dared of the folk-warders
 to ride through the fire unflinchingly.

B. His Grani Sigurth with sword did urge
 the fire was quenched before the king,
 the flames bated before the bold one,
 the byrnir glistered, by Regin given.

(On the morrow after their quarrel Guthrún endeavors to reconcile Brynhild and to convince her that her husband Gunnar is second to no one, but Brynhild answers that it was Sigurth who slew the dragon and that this weighs more heavily with her than all of Gunnar's power; the *Völunga saga*, Chap. 28.)

C. "Will not ever after on earth be forgotten
 how Sigurth slew the grim serpent;

¹ As the manuscript consists altogether of 45 pages it is evident that about one sixth of the whole is lost, or approximately 300 stanzas. However, one must reckon on more or less extensive prose passages.

² The four stanzas given below are quoted in the *Völunga saga*.

³ That is, no one.

but thy brother brooked in nowise
to ride through the fire unflinchingly."

(Bryahld rejects all attempts on the part of Sigurth to console her the *Volsunga saga*, Chap. 29)

- D. From the talk turned him the trusted thane,
the son of Sigmund, sorrowing greatly
at his sides so that his sark did rive,
of iron woven, on the atheling.

Fragment of a Sigurth Lay

Brot af Sigurþarkviðu

Following "The Great Laments" there is, on page 33 of the *Codex Regius*, a fragment of twenty-odd stanzas, constituting the conclusion—or rather, part of the conclusion—of what must have been one of the proudest lays in the *Edda*—very possibly the four fine stanzas cited above are taken from it. That it was probably also one of the longest, may be inferred from the fact that the other Sigurth lay—with some seventy stanzas, is called "The Short Lay of Sigurth."¹ The text is in a rather disordered condition.

Both poems deal with the central theme of the Sigurth legend—in the main, the hero's stay at Gjuki's court, the winning and betrayal of Brynhild, her quarrel with Guthrún, Brynhild's instigation of Sigurth's death, and Guthrún's lament—so that we have a parallel treatment, as in the cases of "Helgakviða" I and II and "Atlakviða" and "Atlama." As in most of the lays following, a knowledge of the story is assumed. The poet is interested chiefly in the emotions aroused (here, especially in Brynhild's breast) by the tragic situation. In other words, these lays are dramatic lyrics with an epic frame.

The paraphrase in the *Völunga saga* (Chap. 29) seems based, partly on "The Short Lay of Sigurth," partly on still other poems, now lost. Most scholars would assign the "Fragmentary Lay" to, say, the earlier part of the eleventh century—and therefore to Iceland.

(Hogni said:)

1. "What hateful harm hath he done thee,
that Sigmund's son thou slain would'st have?"

(Gunnar said:)

2. "To me hath Sigurth oft sworn dear oaths,²
hath sworn dear oaths which all were false;
and then betrayed me the trusted one—
he ought not have been in all these oaths."

(Hogni said:)

3. "Envious Brynhild to evil deed
in hate did whet thee, much harm to do:
begrudges Guthrún her goodly husband,
and also thee, in her arms to lie."

¹ In the Concluding Prose of "Guðrúnarkviða" I.

² *Codex Regius* begins again with the words equivalent to "done harm, that thou . . ."

³ That he would not deprive Brynhild of her virginity after his ride through the wall of flames—as she alleges he did (St. 20).

4. Some a wolf did steak, some a worm did bake,⁴
of the grim beast gave they Guthorm to eat
ere, eager to evil, the angry men
on highborn hero their hands could lay.

5. Slain was Sigurth south of the Rhine⁵
A raven on tree had wrathfully cawed:
"Atli's⁶ sword blade your blood will redden,⁷
your mansworn oaths will murder you."

6. Without⁸ stood Guthrún, Gjúki's daughter.
These words then first fell from her lips
"Where lingers Sigurth, the leader of men,
since all my kin are come before him?"

7. To which Hogni only did answer make:
"With our swords we sundered Sigurth's body;
now stands the grey steed by stricken hero."⁹

8. Then quoth Brynhild, Bathli's daughter:
' May ye fearless now hold folklands and arms,
would Sigurth alone have had sway over all
if but little longer his life he had held.

9. "Unseemly were it if sway he had
over Gjúki's gold and Gothic¹⁰ hosts,
and to fend him from foes five sons begat,¹¹
swordplay-eager young athelings."

⁴ There is rime here in the original. Only after having fed Guthorm ("He Who Honors the Gods") the flesh of serpents and wolves (to infuriate him) were they successful, with his aid, in slaying Sigurth. See *Sigurþarkviða hin skamma*, Sts. 20 and 21, and Notes 18 and 19.

⁵ That is, in the forest, as is the case in the German versions of the legend. See the Prose at the end of the lay. The stanza is transposed here (following Grundtvig) from its original position after Stanza 19.

⁶ The historic Attila, King of the Huns [MHG *Etzel*]. In Eddic tradition he is the son of Bathli and brother of Brynhild, and is responsible for the deaths of Gunnar and Hogni.

⁷ In revenge for Sigurth's death.

⁸ She stands outside of the hall to receive her returning kinsmen.

⁹ See "*Guthrúnarkviða*" II, St. 5.

¹⁰ Here used as an honorific epithet.

¹¹ According to *Sigurþarkviða hin skamma*, St. 12, Sigurth had only one son, Sigmund. Brynhild refers to the sons he might have begotten.

10. Laughed then Brynhild— her bower rang—
one time only, out of inmost heart:
"Long may ye live to rule lands and thanes,
ye twain who felled the foremost hero."
11. Then quoth Guthrín, Gjúki's daughter
"With fey mouth say'st thou foul words many.
let trolls Gunnar take who betrayed Sigurth!
Thy thoughts bloodthirsty crave threefold revenge."
12. Deep the men drank— the dark night came—
many welcome words¹² then warmed their hearts.
By sleep then summoned all slept in their beds,
but Gunnar only of all did wake.
13. Much gan mutter, and move his feet,¹³
gan bethink him, the thanes' leader,
what on greenwood tree the twain¹⁴ had said,
raven and hawk, when home they rode.
14. Awoke Brynhild, Buthli's daughter,
the queenly woman, ere coming of day:
"Whet me or let me,¹⁵ the harm is done now,
whether I say my sorrow or cease therewith."
15. Were silent all when said these words
fair browed Brynhild, nor fathomed her speech,
when wailing wept the woman the deeds
which laughing she had led them to do.

Brynhild said:

16. "Me dreamed, Gunnar, a gruesome dream,
that chill our chamber and cheerless my bed,
but thou didst ride bereft of joy,
fastened with fetters, into foemen's throng."¹⁶

¹² Probably the song of the minstrel, to dispel the uneasy feelings that arise in their hearts at nightfall after the deed.

¹³ Or, following Rask, "roll his bedding" Either would betray his agitation.

¹⁴ Compare with St. 5 where, however, only a raven is mentioned.

¹⁵ In the sense of "whether you incite me or hinder me."

¹⁶ Prophetic of his fate at Atli's court. See "Atlakviða," St. 31.

17. "Thus shall be stricken the strength of the Niflungs,¹⁷
the mainsworn kin unmindful of oaths.
18. "Forgettest, Gunnar, altogether
how your blood ye both did blend under sward?¹⁸
Him now hast thou with hate required,
and foully felled, who foremost made thee.¹⁹
19. "Was seen fully, when Sigurth rode
through flickering flame to fetch me thence,
how the high hero had held before
the oaths he sware to serve the king
20. "His wand-of-wounds,²⁰ all wound with gold,
the trothful king betwixt us laid;
in hot fire wholly was hardened Gram,
its blade blazoned with bitter poison."

Of Sigurth's Death

In this lay we are told about Sigurth's death, and that he was slain in such wise, as though they had slain him out of doors, but others say that they slew him while asleep in his bed.²¹ But German men have it that he was felled in the forest, and in "The Old Song of Guthrún"²² we are told that Sigurth was slain while on his way to the Thing with the sons of Gjúki; but all are at one in saying that they overcame him by treachery and killed him while lying down and unawares

¹⁷ Sons of the Mist, compare with Nifhel (*Vafþrúðnismál*, St. 13) [MHG *Nibelungen*], a demonic race the original possessors of the treasure. In the *Edda* the name is applied to the kinsmen of Gjúki.

¹⁸ The ceremony of swearing foster brotherhood is here referred to. This was accomplished by standing underneath a strip of upraised sod and letting one's blood flow on the same spot in the ground with that of the brother to be. The act is probably symbolic of common issue from the same womb.

¹⁹ The *Völunga saga* dwells on the increase in wealth and power of the Gjukungs through their alliance with Sigurth.

²⁰ Kennung for sword. The hilt was gilded (or wound with gold wire).

²¹ In his bed. "Sigurðarkviða hin skamma," St. 22 ff., "Guðrúnarhvot," St. 4. "Hamðismál," Sts. 6-7. In the forest, as instanced in the *Nibelungenlied* and *Þiðreks saga* (whose account is based on German stories).

²² "Guðrúnarkviða" II, St. 7; a misunderstanding.

The First Lay of Guthrún

Guðrúnarkviða I

There are a number of indications, in sentiment, style, conception, and invention, which argue this short lay—or, rather, "lament"—to belong among the youngest in the collection, perhaps from the twelfth century. It is not likely that the compiler of the *Volsunga saga* knew it.

The theme is manifestly taken from "The Second Lay of Guthrún" from which, indeed, a number of expressions are borrowed bodily. But this in nowise detracts from the originality and depth of the conception. Unfortunately, the artistic effect of the lay is marred, for our modern taste, by a certain lack of unity in bringing in Brynhild's fierce love and hate. The intensity of Guthrún's grief still lives for us in Tennyson's poignant lyric "Home They Brought Her Warrior Dead."¹

Guthrún sate over dead Sigurth's body. She wept not, like other women, yet her heart was nigh bursting with sorrow. Both men and women came to speak cheer to her, but that was not easy. It is told that Guthrún had eaten of Fáfnir's heart and hence understood the speech of birds.² This lay, too,³ was indited about Guthrún.

1. Erst Gjúki's daughter unto death was nigh,
as o'er Sigurth she sate sorrowfully;
she whimpered not, nor her hands she wrung,
nor wept, either, as do women else.
2. Went to the widow wise earls kindly,
the heavy heart of her to ease;
nor yet Guthrún her grief could weep,
in her bosom though her heart would burst.
3. Sate then with her the wives of earls,
with Gjúki's daughter gold dight women:
their greatest griefs they gan tell her,
the fellest which had befallen them.
4. Then quoth Gjaflaug,⁴ Gjúki's sister:
"On earth am I most utterly wretched:

¹ It was suggested to him by Thorpe's translation of this lay.

² This remark—a reminiscence of the Sigurth motif—entirely falls out of the context.

³ That is, besides others that had been made of her.

⁴ Unknown elsewhere and probably the poet's own invention, like Herborg and Guðrond.

- five highborn husbands have I burned,
three of my daughters three of my sisters,
and eight brothers; yet on I live."
5. Nor yet Guthrún her grief could weep,
so sore her sorrow o'er Sigurth's fall,
so cold her heart o'er the king's body.
6. Then quoth Herborg, the Hunnish queen:
"Sadder sorrow suffered I still:
my seven sons in the Southland all
fell whilom in battle, my husband the eighth.
7. "Both father and mother and four brothers
I lost in the waves, on wind-tossed ship,
when the billows brake 'gainst the ship's bulwarks
8. "Myself needs buried the bodies all,
needs laid them out and their limbs straightened.
This woe befell me in one half year—
to soothe my sorrow no soul did try.
9. "As captive was I kept in bondage,
that very half year this happened to me;
then trimmed I the tresses,⁵ and tied the shoes,
for the earl's housewife every morning
10. "With jealous scorn she scolded me,
urged me to work with angry stripes;
more friendly master found I never,⁶
but harsher housewife had I never."
11. Nor yet Guthrún her grief could weep,
so sore her sorrow o'er Sigurth's fall,
so cold her heart o'er the king's body

⁵ Freely translated

⁶ Which is probably the cause of the jealous scorn. This is the fate which befell the Irish princess *Me korka* (*Laxdæla saga* Chap. 12) and *Kuðrún*, in Normandy (*Kuðrún, Aventure 20 ff*)

12. Then quoth Gullfrond, Gjúki's daughter:
 "Though old and wise, but ill know'st thou,
 foster mother, how the mourner to comfort,"
 and bade them bare the king's body.
13. She swept the sheet from Sigurth's corse
 and brought the bolster to the brooding one's knees
 "To the lief one's lips lay thou thy mouth,
 as when didst hug when hale, the warrior!"
14. Then cast one glance Guthrún on him,
 saw the dear one's hair all dank with blood,
 saw the folk-warder's flashing eyes dimmed,
 and the baron's breast breached by the sword.
15. Then sank Guthrún swooning on bolster—
 her hair loosened, her cheeks grew hot,
 a rain of tears ran to her knees.
16. Then wept Guthrún, Gjúki's daughter,
 that through her tresses⁷ the tears did flow,
 and in the garth the geese sang out,⁸
 the far-famed fowl which the fair one owned.
17. Then quoth Gullfrond, Gjúki's daughter:
 Knew I never beneath heaven
 greater love than was given thee:
 without nor within at ease thou wast
 but at Sigurth's side, thou sister mine!"

(*Guthrún said:*)

18. "Seemed my Sigurth 'mongst the sons of Gjúki
 like the garlic, grown the grass above,⁹
 like a bright stone set on band of gold,
 a gleaming jewel, the great ones among.

⁷ The word is doubtful.

⁸ See "Sigurðarkviða hin skamma," St. 29.

⁹ In some German dialects the garlic still bears the name *Grüserich*, "King of the Grasses." Compare the similes in *Helgakviða Hundingsbana* II, St. 38 and "Göðrunarkviða" II, St. 2.

19. "Was I honored higher by the king's heroes
than any one of Óðin's maidens;¹⁰
as little am I as the leaves hanging
on fallow twigs, now Sigurth is dead.
20. "At board I miss, and in bed also,
my bosom's friend. 'Tis my brothers' guilt—
'tis my brothers' guilt that this grief I bear—
their own sister — and sore tears weep.
21. "May ye lose your land, and lieges also,
as ill ye kept the oaths ye swear.
No good, Gunnar, of the gold will come
the dragon's hoard thy death will be,
since to Sigurth oaths thou swarest.
22. "There was greater glee in the garth, by far,
the time my Sigurth did saddle Grani—
the time they wended to woo Brynhild,
that ill wight, in evil hour."
23. Then quoth Brynhild, Buthli's daughter.
"May that hag ne'er have husband nor children
who again taught thee thy tears to shed,
and this morn gave thee the might of speech!"
24. Then quoth Gullrond, Gjúkr's daughter.
"Hush thee, Brynhild, who art hated by all:
athelings' ill fate thou hast ever been,
and all did call thee a curse to them—
a sorrow to seven kings,¹¹
and hast brought woe to many a wife."
25. Then quoth Brynhild, Buthli's daughter
"From Atli all this evil springs—
to Buthli born, my brother he—
'mongst Hunnish hosts in the hall as we

¹⁰ The valkyries.

¹¹ This accusation is probably not to be taken literally. Compare with "Helreið Brynhildar," Sts. 2 and 4.

the worm-bed's fire¹² on the warrior saw.
But woe did bring their wending thither:
ever since see I that sight before me."

26. Neath stone post stood she, nor restrained her wrath—¹³
burned in Brynhild's, Buthli's daughter's,
her eyes a fire: she foamed with rage¹⁴
when the wounds she saw on Sigurth's body

Guthrún then fared to the woods and wastes until she came to Denmark. There she stayed seven half years with Thóra, the daughter of Hákon.¹⁵ Brynhild would live no longer after Sigurth's death. She had eight of her thralls and five of her bondmaids slain. Then she slew herself with her sword, as is told in "The Short Lay of Sigurth."

¹² The fire (that is, the glistening gold) of the dragon's lair—a kenning for the treasure of the Nibelungs. The evil entered, she avers, with the ill-fated visit of Sigurth and the Burgundian kings to woo her. The treasure corrupted Atli.

¹³ The rendition is doubtful.

¹⁴ Literally, "spewed poison."

¹⁵ See "Guðrúnarkviða" II, St. 14.

The Short Lay of Sigurth

Sigurþarkviða hin skamma

The generally accepted title of 'The Short Lay of Sigurth'—thus it is called in the Prose immediately preceding it in the *Codex Regius*—is decidedly a misnomer, for the tragedy, not of Sigurth's, but of Brynhild's life forms its chief content, just as 'The First Lay of Guthrun' contemplates Guthrun's sorrows. The performance of the poet is uneven. The introduction strikes one as perfunctory and grudging, as though to furnish just enough background to make Brynhild's behavior comprehensible. Even Sigurth's dying words contain no memorable lines. It is only when—the fiendish woman's—fierce jealousy is at work, when she eggs on Gunnar with scornful threats, when she prepares to be reunited with Sigurth in death, and also when Hogni sternly repels Gunnar's treachery and later refuses to hinder Brynhild from slaying herself, that the lines rise to a dark grandeur. The latter part of the lay falls off in power and contains elements which one would like to consider interpolations. Thus, the prophecy of Guthrun's fate reminds one of the style of the *Grípisspa*, besides being psychologically out of place. And unfortunately it cannot be said that the character of Brynhild and her tragedy has been brought humanly near to us. Though one of the longest, this is likewise one of the weakest, poems of the Collection.

For reasons both of composition and legendary development, our lay is generally attributed to an Icelander of the eleventh or twelfth century. In particular, it is a later Icelandic development to make Brynhild a sister of Atli, so also, is the whole relationship hinted at between Gunnar and Oddrun, especially as a motivation of the fall of the Niflungs. The *Völunga saga* which makes extensive use of the lay allows of fairly close control. The metre is *fornyrðislag*, at times, rather irregular.

1. In times long gone came to Gjúki's hall
Sigurth the Volsung had he slain Fáfnir—
in the troth was taken of the twain brothers¹
to each other sware oaths the kings.
2. The maid they gave him with much treasure,
Guthrun the young, Gjúki's daughter,²
drank together days full many
Sigurth the young and the sons of Gjúki.
3. Then wended their way to woo Brynhild,
rode Sigurth with them to seek her hall,
Sigmund's young son, the seaways knowing—³
for himself had won her if fate had willed.

¹ Gunnar and Hogni. See *Brot af Sigurþarkviðu*, 'St. 18 and Note 18.

² In this version, then, Sigurth's marriage does not take place simultaneously with that of Gunnar (as it does in "*Grípisspa*," St. 43).

³ Inserted by the Translator: no sea journey (like that in the *Nibelungenlied*) is indicated in the original.

4. His naked sword laid the Southron⁴ king
betwixt them twain, his trusted blade;⁵
nor did he kiss the queenly woman,
the Hunnish hero, nor held her to him,
but yielded to Gunnar the youthful maiden.
5. In all her life no ill knew she,
and in her fate no flaw, either;
of blemish none in her body knew she:
yet cruel norms came between them.⁶
6. Without she sate at eventide,⁷
gan Brynhild rashly⁸ to raise her voice:
"I shall hold Sigurth, the youthful hero,
within my arms, his end though it be.
7. "In wrath spoke I: I shall rue it after—
his wife is Guthrún, and Gunnar's, I.
The loathly norms our longing caused."
8. Without went she, wishing them evil
every evening with ice-cold heart,⁹
when both they to bed did go,
Sigurth and Guthrún, to sleep together.
9. "(Now Gjúki's daughter him gladly kisses)¹⁰
and the Hunnish king clasps his lady:
I have nor husband nor happiness,
must seek my glee in grim revenge."

⁴ This adjective has been taken to indicate the German origin of this version of the legend. However, like "Hunnish" below, it is an honorific epithet.

⁵ "She asked what that signified. He said it had been decreed that thus must he wed his wife or else suffer death" (the *Völsunga saga*, Chap. 27).

⁶ Fate, not any fault of her own, is the cause for his refraining from her. He is bound by his oath to Gunnar and by his marriage with Guthrún, moreover, he has been weaned of his love for Brynhild by the magic potion. See "Gylfisspá" St. 33.

⁷ "Sitting outside" at eventide (to be by herself) suggests her sinister purpose.

⁸ Accepting Gering's emendation.

⁹ I follow B. M. Olsen's and Bugge's interpretation.

¹⁰ Supplied by Bugge.

10. In hate-filled breast she brooded murder:
 "Shalt, Gunnar, forego altogether
 my demesnes and me also:
 thy love I list not, liege, to have ever.
11. "Will I fare thither where before I was,
 to my near kindred, my kinsmen dear—
 there dully dwell, and dream through life—
 but thou do to death Guthrún's darling,
 and greatest grow, Gunnar, of all."¹¹
12. "Let the son fare eke with his father,
 nor keep too long the cub of the wolf:
 easier never is revenge
 than when slain warrior's son still lives."¹²
13. Then hung his head, heartsick, Gunnar,
 brooding darkly he sate all day,
 nor did he know in nowise clearly
 what were for him wisest to do,
 what were for him worthiest to do,
 since to Sigurth he had sworn dear oaths,¹³
 and loth he was to lose the Volsung.
14. Both this and that in thought he weighed:
 ere now was it nowise known that ever
 from her king a queen did go.
- (*Gunnar said:*)
15. "To me is Brynhild, Buthli's daughter,
 above all else, the best of women;
 and my life liefer would I lose, by far,
 than of her riches¹⁴ bereft to be."

¹¹ See "Brot af Sagurþarkviðu," Sts. 8 ff.

¹² Of all the slain one's kin, no one is more likely to seek revenge than his son, but the passage is doubtful. For that matter, Sigurth's son (Sigmund) plays no role whatever in the legends. See St. 26, below.

¹³ Accepting Bugge's emendation.

¹⁴ Thus the original. A number of editors, misled by our more sentimental taste, have emended the word in question to "love", but see Stanzas 10, 36, 39, 51. Gunnar's avarice is plainly shown in the next stanza.

16. "Summoned he Hogni to secret speech,
to whom he could wholly trust him:
"Wilt betray Sigurth for the sake of gold?
'Tis good to gain the golden rings,
to have and to hold the hoard of the-Rhine,¹⁵
and at our ease to own this wealth"

17. To him hardy Hogni answered:
" 'Twould ill beseem us, for the sake of gold
with swords to sever oaths which we sware—
our former oaths, the faith we plighted.

18. "On earth are not more honored kings,
the while we four¹⁷ o'er folk hold sway
and here the Hunnish hero liveth,
nor beneath heaven more highborn sib;
if we begat us goodly sons,¹⁸
still greater grew then the Gjukung kin.

19. "Full well I know I whose wiles these be:
'tis Queen Brynhild's unbridled hate."¹⁹

(*Gunnar said:*)

20. "Egg we Guthorm²⁰ to the evil deed,
our younger brother, a boy as yet:
he stood without the oaths we sware,
our former oaths, the faith we plighted."

¹⁵ The order of Sts. 15 and 16 is changed, following Bugge.

¹⁶ Sigurth's treasure was later thrown into the Rhine in order to lude it ("Atlakviða," St. 29), hence this—or any other treasure—is the hoard of the Rhine.

¹⁷ Gunnar, Hogni, Sigurth, Guthorm.

¹⁸ There is here an implied criticism of Gunnar: he has never accomplished Brynhild's love.

¹⁹ No doubt several lines are missing here. In the *Völsunga saga*, Chap. 30, Hogni continues, "and her counsels will bring us shame and harm."

²⁰ "He Who Reverses the Gods." He is Gjuki's stepson. See "Hyndluljóð," St. 27 and Note 37.

21. 'Twas easy to egg the o'er eager one—²¹

 stood in Sigurth's heart the steel.
22. Arose in the hall the hero, to wreak him,
 and after the rash one in anger threw—
 cast the king's hand— the keen-edged sword,
 gleaming Gram on to Guthorm flew it.
23. Then fell on the floor his foe, sundered
 his head and hands did hasten on,
 the nether half into hall fell back.
24. At Sigurth's side had slept Guthrún,
 in carefree slumber, at the side of the king.
 To wild woe now awakened she,
 in the blood of Frey's friend²² as she weltered.
25. Her hands wrung she so ruefully
 that bold Sigurth by the bed him lifted:
 "Weep not, Guthrún, nor wail so sore,
 my young bride: thy brothers live."²³

²¹ Here, too, we must assume a considerable gap. In the *Völsunga saga*, Chap. 30 we read, "They called him to them and offered him gold and great power if he would do this; they took a serpent and some wolf's meat, and had it cooked, and gave it to him to eat—as the skald has it—

A worm they took,	of wolf's meat others,
and thereof gave	Guthorm to eat,
with drink of mead	and many other
magic matter
(ere, eager of evil,	the angry men
on hughorn hero	their hands could lay)."

(The lines in parentheses are supplied after Bugge's suggestion from the corresponding Stanza in "Brot af Sigurðarkviðu"). He is won over, and twice approaches the bed where lie Guthrún and Sigurth, but is frightened off both times by Sigurth's penetrating glance. Only at the third attempt does he slay the hero.

²² Only in a transferred sense: the god Frey is the progenitor of the royal race of Sweden, the Ynglings. See "Hegarkviða Hundingsbana" I, St. 55.

²³ He speaks as though, at first, he knows not who are the perpetrators of the deed: on her brothers devolves the duty of revenge.

26. "Too young the heir²⁴ who after me lives
to flee afar from his father's slayers;
they rashly wrought the reckless deed
nightly and knavish, but newly sworn to it.
27. "Like sister's son at their side ne'er rides,
though seven sons thou suckle hereafter,²⁵
full well know I whose wives are these:
this bale was wrought by Brynhild alone.
28. "Me she loved more than any man;
yet Gunnar's trust betrayed I never,
but always kept him the oaths I swear,
lest I be called the Queen's lover."
29. Her senses lost she— his life the king
her hands wrung she so ruefully
that in the cupboard the beakers clinked
and in the garth the geese sang out.
30. Laughed then Brynhild, Buthli's daughter,
one time only, out of inmost heart,
on her couch when came to her ears
the grievous wailing of Gjuki's daughter.
31. Said then Gunnar, the goodly king:
"Thou laughest not, vengeful lady,
so gleefully as though glad thy heart:
wherefore wholly hueless grow'st thou,
fiendish woman? I ween thee fey."²⁶
32. "But right were it, wretched woman,
that before thy eyes were Atli slain,
and with bloody wounds thy brother lay,
with bloody wounds, for thee to bind."

²⁴ According to the *Völsunga saga*, Chap. 31, his son Sigmund was only three years old when he also was slain at Brynhild's bidding.

²⁵ That is, in a later marriage.

²⁶ "According to Scotch tradition, men became violently bilious, 'fey,' just before a violent death." (Bugge)

(*Brynhild said:*)

33. "No fault find I: thou hast foughten well;²⁷
but little Atli thy anger fears:
longer will he live than thou,
and in might will ever o'ermatch thee, Gunnar!

34. "Say I shall now what thyself knowest,
how ye Gjókungs grew guilty full soon;
my freedom had I, nor was fettered in aught²⁸
on my brother's benches, with bounty dowered.

35. "Nor did I wish to be wedded ever,
till high on horseback to our halls did ride,
matchless, ye Gjókungs— mighty kings three.
Would that ye never had wended thither!

36. "(That hero's wife)²⁹ I wished to be
who on Grani's back sate, rich in gold;
his eyes were ay unlike to yours,
nor were ye like him in looks or shape,
folk-kings though ye called yourselves.

37. "And Atli said in secret to me
that with me he would not his wealth e'er share—
gold nor lands— if my love I gave not,
nor aught else of the olden treasures
in earliest youth which up he yielded,
and in earliest youth to own gave me.³⁰

38. "Then did I dwell in doubt, full long,
whether wars to wage, and wend to battle
in byrnie hold, my brother to spite:
had that forth gone far to many folks,
and to many been a mournful fate.

²⁷ Irony?

²⁸ Conjectural

²⁹ Supplied with all editors.

³⁰ When the Gjókungs rode into Atli's hall she had the choice to remain a free valkyrie and wage wars but forego her dowry, or else to marry Gunnar (in Sigurth's guise) and gain both dowry and the Niflung hoard. This variant of the legend occurs only here.

39. "Our bond then made we which bound us together:
in my heart hoped I for the Niflung hoard,
Sigmund's son's his silver and gold;
nor wanted I another's³¹ wealth.
40. "But him I loved, nor other lord.
A fickle heart I had nowise;
will Atli all this hereafter know,
when that he hears how to Hel I fared.
41. "For lightheartedly let no woman
another's husband hold in her arms.³²
(Now will I slay me and Sigurth follow):³³
my heavy harm then have I avenged."
42. Up rose Gunnar, Gjúki's son;
his arm laid he about the lady's neck.³⁴
43. With kindly thoughts all came thither,
the highborn heroes, her hands to stay:
and though thrust she all thanes from her,
nor would be hindered Helward to fare.
44. Summoned he Hogni to secret speech
"I will have all heroes in the hall gather,
both thine and mine— much we need them—
how we hinder that to Hel she fares;
until in time we turn her from it:
some means must we meanwhile find."
45. To him hardy Hogni answered:
"Hinder her not Helward to fare,
whence back never she be born again!
Wicked left she her mother's womb,

³¹ That is, Gunnar's.

³² Striving to avert the catastrophe, Sigurth had offered to lie with her. Thus she rejected: "I will not have two kings in one hall, and rather will I die than deceive King Gunnar." (*Völunga saga*, Chap. 29) See also "The Great Lacuna," Stanza D.

³³ Supplied after Heusler's suggestion.

³⁴ No doubt a number of lines have dropped out here.

to the world was she but woe to bring,
sadness and sorrow to sons of men."

46. Sadly he³⁵ turned from talking with her,
when the gold-dight one her gifts bestowed;
on all looked she which she had owned,
eke on lifeless bondmaids³⁶ and on ladies-in-waiting.

47. In gold byrnie sheathed her, grim in her mind,
ere with the sword she slew herself;
back on bolster her body sank;
dying bethought her of dire counsel:

48. "Now shall hither my handmaids come
if gold they wish, and wealth,³⁷ from me;
gilded trinkets I give to each,
brodered bedclothes, bright-hued raiment."

49. Were silent all when said these words,
and all together this answer made:
'No more shall die: we mean to live;
'tis unseeming honor to us women."

50. Thereon the lady in linen dight,
so young in years, full yare did say:
'Unfain I wish none to follow me,
nor lose his life who is loth to die

51. "On your bodies bones will burn, hereafter,
far fewer rings when forth ye come—
nor Menja's meal— and we meet in Hel,³⁸

52. "Seat thee, Gunnar; I say to thee
thy brow-white wife awaiteth death;

³⁵ Gunnar.

³⁶ The slaves who had been slain to be burned on the funeral pile with her. She then asks, in St. 48, who might of their own free will wish to follow her in death.

³⁷ Uncertain.

³⁸ That is, when you ultimately die and join me in Hel you will have fewer ornaments burned with you than I would have given you. 'Menja's meal' is a kenning for "gold", see 'Grottasöngur,' Introductory Prose.

nor is thy ship in shelter, either,
even though thy bride have breathed her last.

53. "Will Guthrún soon forgive thee this,³⁹
though oft the Queen at Atli's court
will think in sorrow on Sigurth dead.

54. "Is a maid child born— her mother she—
of hue whiter than the very heavens,
than the sun even, Svanhild⁴⁰ hight.

55. "Wilt give Guthrún to goodly hero—
that bringeth sorrow⁴¹ to sons of men—
nor will she wed whom wish she might
will Atli wed her his wife to be—
he, born to Buthli, my own brother.

56. "Am I mindful much how with me ye dealt,
how ye did wrong me wretched one:
no hap was mine the while I lived.

57. "Thou wilt Oddrún⁴² then ask for wife,
but Atli will not thy wishes heed;
still, under linen ye twain will lie:
will she hold thee dear, as I had done
if kindlier weird had willed it so.

58. "Will Atli then deal ill with thee,
in dungeon wilt with worms be laid.

59. "Will lose his life, not long thereafter,
Atli, when all this ill is wrought—
lose his treasure and the life of his sons—
for Gjúki's daughter,⁴³ grim in her mind,
with sword full soon will slay him in bed⁴⁴

³⁹ According to the *Völunga saga*, Chap. 31, by Queen Grímhild's magic, whereafter, against her wishes, Guthrún is married to King Atli.

⁴⁰ See "Guðrúnarhvöt," Introductory Prose and St. 15.

⁴¹ Conjectural.

⁴² "Knowing Weapon Ranes," Brynhild's sister. For the story, see "Oddrúnargrátr."

⁴³ Guthrún.

⁴⁴ This is told in "Dráp Niflunga" and the succeeding lays.

60. "For thy sister more seeming were it
to follow in death her first husband,
if good counsel were given her,
or heart like mine she had in her breast.
61. "Of what will be I speak— yet, spite of us,
her life she keepeth a long time after:
towering billows will toss Guthrún
beyond the sea to Jónakr's lands.⁴⁵
62. " (Will she issue have, as heirs twain sons,
as heirs twain sons,) ⁴⁶ for Jónakr;
o'er the sea Svanhild will she send abroad,
Sigurth's daughter, to sorry fate.
63. "Will be her bale Bikki's counsels,
for Jormunrekk will all reward her.
Slain are then all Sigurth's kin,
but greater still are Guthrún's sorrows ⁴⁷
64. "One boon shall I yet beg of thee,
which in this life my last will be:
on meadow make thou of many logs
a pyre reared, with room for all
who after Sigurth did seek their death.
65. "Hide it wholly with hangings and shields,
with well-dyed weeds and Welsh thralls⁴⁸ many:
let the Hunnish hero burn hard by me.
66. "On the Hunnish hero's other hand let burn
of my bondmaids, bracelet-decked,
twain at his head, (twain at his feet,
the hero's hounds) ⁴⁹ and hawks eke twain;
then all is ordered evenly

⁴⁵ As is related in "Guðrúnarhvöt," and "Hamðismál."

⁴⁶ Supplied after Bugge from "Guðrúnarhvöt," St. 14.

⁴⁷ See her lament in "Guðrúnarhvöt."

⁴⁸ Many slaves were made in Celtic lands. According to Old Germanic custom not only a man's property, but also his slaves and favorite animals followed him in death: he had to maintain his standing in the world beyond. See Sts. 68 and 69.

⁴⁹ After the paper manuscripts and the *Vǫlsunga saga*, Chap. 31.

67. "Let the wand-of-wounds⁶⁰ be once more laid
betwixt us twain truehearted ones,
as when we both one bed did share,
though hight we were husband and wife.
68. "On his heels fall not the shining hall's⁶¹
ring-handled gate, on hinges rolling,
if him follow my faithful thralls:
at our rich riding shall rail no man.
69. "For he is followed by five bondmaids
and eight henchmen of honest kin,
my playmate⁶² eke and all the dowry
the which Buthli to Brynhild gave.
70. "I told thee much, yet more would say
but for my fate: my speech fails me,
my voice weakens, my wounds do burn:
but truth I told thee— my time is come."

⁶⁰ Kenning for "sword."

⁶¹ Of Hel, probably A difficult passage

⁶² Or "nurse"

Brynhild's Ride to Hel

Helreið Brynhildar

Though plainly the product of a later age (twelfth century¹) than even the preceding poems—as is evidenced by a number of legendary traits which have no parallel elsewhere and must be of the poet's invention—and also by the minor key of a postheroic age—and though by no means among the best lays of the *Edda*, this poem accomplishes what is manifestly the aim of the preceding lays—the winning of our sympathy for Brynhild. Indeed, it may be styled a biographic justification in an elegiac strain, against the accusations of the giantess, who represents a hostile world: there has been nothing in her life but woe. After an idyllic and harmless youth at Heimir's court she unwittingly offends Óðin by aiding a young hero she loves against an old suitor, the youth is slain (no doubt—by Óðin's spear²), and she is doomed to sleep behind the wall of flame until awakened by Sigurth. But here too she is cruelly betrayed and by a remorseless fate compelled to seek the death of the very hero she loves best. To her, it has been a world full of sorrow, but in a future and better life, Sigurth and she shall live together forever—clearly a Christian thought, foisted on an archheathen theme³.

The poem is not used in the paraphrase in the *Völunga saga*, but is (with one slight omission) cited in full in the *Nornagests þáttur*.

After the death of Brynhild two funeral piles were made, one for Sigurth, and that one was kindled first; but on the other, Brynhild was burned, and she was laid in a wain which was lined with cloth of gold.⁴ It is said that Brynhild rode in this wain on her way to Hel. She came to a dwelling place where lived a giantess.

(*The giantess said:*)

1. "Thy wain halt there! Thy way lies not through
my homestead, standing on stones upraised."
"Twere better for thee in thy bower to weave,
than in Hel to hanker after Guthrún's husband.
2. "Why would'st, wayward Welsh* fair woman,
e'er drift into my lowly dwelling?
From thy hands hast thou, highborn lady,
washed the blood of warriors many."

¹ But compare the tentative interpretation of St. 14.

² As will be seen, these indications differ from those given in the preceding poem. In all likelihood the prose is based on the lay following.

³ Her cave—the way to Hel is conceived as lying through the habitations of the mountain giants.

⁴ Here purely honorific.

(*Brynhild said:*)

3. "Upbraud me not, thou bride of thurses,
that in many frays I fought with heroes;⁶
of us both, I ween, the better am I.
uncouth to mankind thy kin is ever."

(*The giants said:*)

4. "And thou, Brynhild, Buthli's daughter,
to most woe wast thou of all women born:
to Gjúki's offspring but ill thou broughtest,
and low didst lay their lordly house."⁶

(*Brynhild said:*)

5. "As the wiser one from my wain I shall
tell thee, witless woman, if to wit thee list,
how Gunnar's lies my love did steal,
how the false one's guile faithless made me.
6. "(Was I nursed and raised in noble king's hall,
beloved by most of lieges and thanes.)"⁷
But in Hlymdale court was I hight ever
Hild⁸ beneath Helm by whoever knew me.
7. "The fearless king⁹ our feather coats took ¹⁰
eight sisters we— an oak beneath.
Was I winters twelve, if to wit thee list,
when to Agnar I dear oaths did swear.

⁶ As a valkyrie. See St. 8.

⁶ She speaks prophetically of the fall of the Gjúkungs as though it had already taken place.

⁷ Inserted here by the Translator following Neckel's suggestion, to bridge a lacuna not indicated, on the pattern of "Ódrúnargrátr," St. 13.

⁸ "Battle," a valkyrie. See "Völuspá," St. 30. In the paraphrase of "Skáldskaparmál" this is Brynhild Sigrúfa's name. According to the *Völunga saga*, Chap. 21, and *Ragnars saga loðbrókar*, Hlymdale is the seat of her foster father. He mir, where Sigrúth stays as guest and meets her and is betrothed to her. (See "Grípisspa" Sts. 19, 29-31.) In the original, St. 6 follows St. 7.

⁹ Agnar. We may suppose the loss of a stanza here explaining how Hild and her sisters fought in the wars as valkyries, see "Gröttaþingr" Sts. 13 ff. Her oaths may refer only to the protection of Agnar in battle (in return for his releasing her?).

¹⁰ Just as Volund and his brothers gain possession of the three swan maidens ("Völundarkviða," Introductory Prose).

8. "To Hel I sent Hjalmgunnar old,¹¹
the Gothic¹² king, all gashed with wounds,
but bestowed victory on stouthearted Agnar;
then Óðin wreaked his wrath on me.

9. "With shields he screened me in Skatalund;¹³
a ring he raised of red ones and white ones.¹⁴
and bade my sleep be sundered by him
who naught would fear, nor be faint of heart,

10. "Made the waster-of-wood,¹⁵ as the welkin high,
burn all about my bower to southward,
bade him only over it ride
who would fetch me the gold on which Fáfnir lay.

11. "The giver-of-gold¹⁶ rode Grani then
where my foster father his folk-land ruled;
did Sigurth seem, the sea king of Danes,¹⁷
among weapon-wielders worthiest of all.

12. " 'Neath linen we twain did lie together,
as though born we were brother and sister:
in nights full eight neither of us
his hands did lay in love on the other.

13. "Yet Guthrún said, Gjúki's daughter,
that I had slept in Sigurth's arms;
then grew I aware, as I would not, rather,
how they beguiled me Gunnar to wed.

14. "Women and men to the world are born,
their lives to live in longing and sorrow;

¹¹ For a fuller account, see "Sigdrífumál," Sts. 4 ff.

¹² Purely honorific here.

¹³ "Grove of Heroes" (?) It corresponds to the Hendar Fell of "Sigdrífumál."

¹⁴ Ordinarily, a white shield is a sign of peaceful intentions, a red shield, of war. Do they here symbolize the red and white flames?

¹⁵ Kenning for "fire."

¹⁶ Kenning for "prince"; here, Sigurth.

¹⁷ Here, an honorific epithet.

our lives we should not have lived apart,¹⁸
 Sigurth and I— sink now,¹⁹ thurs-bride!"

¹⁸ For this interpretation, see *Scandinavian Studies* XXII (1950), 166 ff. The line is generally interpreted "we shall live our lives together."

¹⁹ That is, "Avalant." See Note 96 on the last line of "Völuspá."

The Fall of the Niflungs¹

Dráp Niflunga

Then Gunnar and Hogni took all the gold which Fáfnir had owned. Feud arose between the Gjúkungs and Atli, for he laud Brynhild's death at their door. To atone for it, Guthrún was to be married to him, and they gave her a drink to blot out what had gone before ere she would be wedded to Atli. She bore Atli two sons, Erp and Eitil, but Svanhild was the daughter she had by Sigurth. Atli bade to him as his guests Gunnar and Hogni, and sent to them his man hight Vingi or else Knéfræth. Guthrún had knowledge of his wives, and sent word to them by runes that they should not come, and as a token she sent to Hogni the ring Andvaranaut,² and fastened within it a wolf's hair. Gunnar had asked the hand of Oddrún, Atli's sister, but Atli said nay to that. Then wedded he³ Glaumvor, but Hogni's wife was Kosthera. Their sons were hight Sólar, Snævar, and Gjúki.⁴ But when the Gjúkungs came to Atli's court, Guthrún begged her sons to have the lives of the Gjúkungs spared,⁵ but they would not. Hogni's heart was cut out of his breast, but Gunnar was thrown into a dungeon with serpents. He struck his harp and put the worms to sleep; but one adder bored into his liver.

¹ That is, the Gjúkungs, as possessors of the Niflung hoard. This awkwardly written piece (separated by most editors from the following poem) was no doubt meant by the Collector to form a transition to the Atli lays. It has no independent value whatever, its statements being on the face of them derived from the following lays, especially from "Atlamál."

² See "Reginsmál." Prose after St. 4. The *Völunga saga*, Chap. 28, relates that Sigurth deprived Brynhild of it on the bridal night and gave it to Guthrún.

³ Gunnar.

⁴ In "Atlamál," St. 28, only the first two are mentioned as Hogni's sons.

⁵ This statement is at variance with all other tradition. It looks as though a motive was sought to justify Guthrún's murder of her (infant?) children ("Atlakvæða," St. 36, and "Atlamál," St. 73).

The Second (or Old) Lay of Guthrún

Guðrúnarkviða II (hin forna)

In this lay we may recognize the prototype of the various other 'laments' of the Collection. It is unquestionably older than most—or all—of them, as is attested not only by its title (see "Brot af Sigurðarkviða, Concluding Prose"), but also by the fact that it contains, in organic connection, the themes from which most of the other lays are derived. Moreover, its legendary form shows an early stage of the development of the Sigurth legend. Brynhild is not mentioned at all, and Gunnar's and Hogni's jealousy of Sigurth is the cause of his death. There are, to be sure, some later elements, too.

The greater age (early tenth century?) may also account for the disordered and fragmentary condition of the text. The end of the poem and a number of other stanzas are missing completely. Also, there are remarkable discrepancies which it is hopeless to attempt to reconcile: the introduction of dialogues between Guthrún and Atli on the one hand and Guthrún and Grimhild on the other; for instance, or the elaborate description of the drink of forgetfulness, which has no recognizable effect on Guthrún's memory of Sigurth and of the misdeeds of her brothers. It is just as futile to expect geographical consistency in the descriptions of Guthrún's wanderings and her journey to Atli's court. In fact, it may fairly be questioned whether the lay as we have it really is of one piece and not, rather, patched together from an imperfect recollection of two or more lays. But making allowances for the poor transmission, there are some vigorous passages and some touching lines in the poem, especially in Guthrún's plaint over Sigurth.

The *Völunga saga* cites a couple of stanzas of the lay in full, and paraphrases the whole rather closely. The first five stanzas are there given as a monologue, the remainder is treated as a narrative. The Collector's statement that the lay is Guthrún's plaint addressed to Thjóðhrek may be derived from 'Guðrúnarkviða' III, St. 4. But in all likelihood the poem was conceived as a monologue.

Thjóðhrek¹ had been with Atli, and had there lost most of his men.*
Thjóðhrek and Guthrún rehearsed their sorrows to one another.

She spoke to him and said:

1. Me, fairest of maids, my mother reared;
in bower, happy, my brothers I loved,
till that Gjúki with gold me dowered,
with gold me dowered and gave me to Sigurth.
2. Was my Sigurth 'mongst the sons of Gjúki
like the garlic grown the grass above,

¹ Historically, Theodoric, the King of the Ostrogoths, who reigned toward the end of the fifth century. His name corresponds to the MHG Dietrich.

² According to German tradition, as embodied in the *Nibelungenlied*, he lost them in battle against the Burgundians.

or the high-legged hart the hinds among,³
or glow-red gold amidst grey silver.

3. Then Gjúki's sons did grudge me this—
that my husband was mightier than they;
nor could they sleep nor sit in judgment,
before Sigurth was slain by them.
4. Back galloped Grani, his gait I knew,⁴
but still Sigurth himself came not;
with sweat were wet the saddle horses,
oft made to moil, which the murderers rode.
5. To Grani weeping went I to speak,
with tear-wet cheeks tried his tale to gather.
His head drooped Grani to the grass adown:
he knew, no longer lived his master.
6. Long I tarried, at a loss in my mind,
ere after him I asked the king.
7. His head drooped Gunnar; but Hogni told me
of my lord Sigurth's sorrowful death:
"By the sword slain lies he who slew Guthorm,⁵
to the ravens given, beyond the Rhine.⁶
8. "In Southland seek thou Sigurth's body,
there mayst thou hear the hoarse ravens,
the cry of eagles, eager for meat,
the howl of wolves thy husband about."

(*Guthrún said:*)

9. "Thou art hardy, Hogni, thus hatefully
Sigurth's widow this woe to tell:

³ Conjectural. Similar figures are used in "Guðrúnarkviða" I, St. 18, and "Helgakviða Hundingsbana" II, St. 38.

⁴ Added *ad sensum* by the Translator.

⁵ See "Sigurðarkviða hin skamma," St. 23.

⁶ Literally, "beyond the flood."

- should ravens rive thy ruthless heart,
in faraway lands alone should'st die."[†]
10. Answered Hogni only thuswise,
grin in his mind, with gloomy words:
"But greater grew, Guthrún, thy woe
if ravens rived my ruthless heart."[‡]
11. Then turned I me from talk away,
in the woods to gather what wolves had left;
I whimpered not, nor my hands did wring,
not wept, either, as women else,
as I sate sorrowing over Sigurth's corse.
12. Dark night and moonless to me it seemed,
as in sorrow I sate over Sigurth's corse.
(The wolves heard I howling about me,
and hungry ravens, hoarsely croaking.)[§]
13. Far better meseemed if my brothers had
slain their sister after Sigurth,
and had burned me like birchen wood.
14. On the felis fared I five days together,
till Hálf's¹⁰ high-built hall I beheld.
I sate with Thóra seven half-years,
Hákon's daughter, in Danish lands.
15. In gold she brodered, to gladden me,
Danish swans and Southern halls;
kingly war play the cloths did show,
our handiwork, and hero's thanes;
red shields of war eke, ready henchmen,
helm-clad, sword-girt Hunnish war host;

[†] Conjectural[‡] Because he is her brother[§] Supplied, following Bugge's suggestion, after *Völunga saga*, Chap. 32¹⁰ Sigurth's stepfather (see *Frá dauða Sinfjötla*). Thóra and Hákon probably are figures invented by the poet, since the whole episode is peculiar to this lay

16. Seaward sailing, King Sigmund's ships,
with golden dragons and graven stems;
in the web we weaved the wars which fought
Sigar and Siggeir,¹¹ south by Funea.¹²
17. Then heard Grimhild,¹³ the Gothic¹⁴ queen,
(that soothed I was somewhat in mind):¹⁵
flung down her web and fetched her sons;
to ask gan she most eagerly,
if amends to me they meant to make
for Sigurth slain and his young son.¹⁶
18. Was Gunnar ready gold to offer,
Hogni also, to heal my sorrows.
Further asked she who to fare was ready,¹⁷
to hitch the horse to the wheeled chariot,
[to sit his horse and the hawk let fly,
to shoot from yew-bow the shafted arrow].¹⁸
19. In then wended, athelingwise,
the folk-warden's thanes,¹⁹ were their frieze coats red,
their byrnies short, their helms blazoned,
were they girt with swords and swart of hair.
20. Would all choose me their choicest gifts,
their choicest gifts, and speak cheer to me

¹¹ The names belong to the Söklings, a royal race of Denmark.

¹² The large Danish island.

¹³ Guthrún's mother. See "Grípisspá," St. 33 and note.

¹⁴ Here merely an honorific epithet.

¹⁵ Supplied after Zupitza; the text is defective here.

¹⁶ See "Sigurðarkviða hún skamma," St. 12.

¹⁷ To fetch Guthrún home?

¹⁸ These lines clearly do not belong here. They read as though they originally belonged to "Rígsþula." In the manuscript there follow the lines

Eke Valdar the Dane, with Jarizlesf,
Eymóth third, and Jarizkar,

which are evidently also out of their context.

¹⁹ These are Athi's (Hunnish) emissaries, come to sue for Guthrún's hand—a plan contrived by Grimhild. At least one stanza seems to be missing in which their journey and Guthrún's return from Denmark to the court of the Gjókungs was described.

- that of many sorrows I might in time
win me a truce; but I trusted them not.
21. Gave me Grímhild a goblet to drink,
cool and bitter, my cares to forget.
Was the mead mixed with the might of the earth,²⁰
with ice-cold sea, and the sacred boar's blood.
22. Runestaves full many stood on the horn
stained and graven I guessed them not.
a heath-fish long of the Haddings'²¹ land,
an uncut ear, the inwards of beasts.
23. Were brewed in this beer many baleful things:
all worts of the woods, wilted acorns,
soot of the hearth, sacred entrails,
a swine's boiled liver, my sorrow to deaden.
24. Then altogether forgot I him,
my Sigurth, slain by sword in hall:²²
to my knees came then three kings from Hunland,²³
ere Grímhild herself did say to me:
25. "Gold I give thee, Guthrún, to have,
the fair folk-lands thy father had,
with their hangings eke Hlothvér's²⁴ castles,
and all the wealth the warrior²⁵ owned,
26. "Hunnish maidens, handicraft-skilled
in gold to broider, to gladden thee;
alone shalt wield the wealth of Buthli,
be with gold endowed, and given to Atli."

²⁰ See "Völuspá hin skamma," St. 10.

²¹ The Haddings were sea kings. Thus, in the skaldic manner 'the Haddings' land' would be the sea, and 'a long heath-fish of the Haddings' land,' a kenning for an eel, but, punctuated differently the passage would mean "a serpent and an uncut ear (of grain) of the Haddings' land," that is, "seaweed."

²² The line is difficult.

²³ Kings tributary to Atli.

²⁴ See "Völundarkviða," Introductory Prose.

²⁵ Sigurth (?).

(*Guðrún said:*)

27. "Nevermore I wish a mate to have,
nor Brynhild's brother's his bed to share,
not seeming is it with the son of Buthli
to beget children and a glad life live."

(*Grimhild said:*)

28. "Harbor no more hateful counsels,
though we have, truly, wrought wicked deeds;
thy lot will be lief, as though living still
were Sigurth and Sigmund, if sons thou bear him."

(*Guðrún said:*)

29. "Not may I, Grimhild, in gladness live,
nor hold out hopes to the Hunnish king
since Sigurth's heartblood the hungry wolves
and greedy ravens drank together."

(*Grimhild said:*)

30. "Among heroes he is highest of kin,
and foremost found where foes are met.
His wife shalt be till wanes thy life—
or husbandless live save him thou chooseth."

(*Guðrún said:*)

31. "No longer lure me, nor lend thy words
thus eagerly to that evil kin:
on Gunnar will he grimly wreak him,
and the heart tear out of Hogni's breast."

32. Weeping, Grimhild the word did hear
which boded ill to both her sons,
to her offspring an awful fate:
"Land I give thee, and lieges eke,
thy own forever, to ease thy heart.
[Wineburg, Walburg, if thou wilt have them.]"²⁶

²⁶ This line (the poor alliteration exists in the original) is no doubt an interpolation, though already known to the author of the *Völunga saga* (Chap. 32).

33. Then chose I him the chieftains among,
by Grímhild driven, against my will,
though hardly can I this husband love,
nor my brothers' slaughter save my children.
34. (I shall slay full soon my sons by him—
thus grimly avenge the Gjúkungs' fall,) ³⁷
nor will I rest ere reft I have
the lusty life of the leader-in-war. ³⁸
35. Their steeds forthwith bestrode the thanes;
were the Southron women upon wains lifted.
For seven days we drove through cold lands,
for other seven our oars we plied,
for still other seven dry steppes we rode ³⁹
36. The castle wardens, ere we rode in
undid the bars of the doorway's gate, ⁴⁰
.....
37. Atli waked me— but I weened to be
grim in my mind for kinsmen murdered.

(*Atli said:*)
38. "Nightly norms me but now awakened—"
Was I to make out his evil dream—
"Meseemed, Guthrún, Gjúki's daughter,
that with stealthy steel thou didst stab me through." ⁴¹
- (*Guthrún said:*)
39. "A burning bodes it, if of blades one dreams;
if of woman's wrath, mere wilfulness: ⁴²

²¹ Supplied after Heusler's suggestion.

⁸⁶ *Atl.* The remainder of the stanza transposed here (with *Bagge*) from its original position after St. 31.

²⁰ The stanza describes the journey of Guthráin (and the Gjúkungs²¹) to the realm of Ath-

²⁰ Several stanzas must be missing here dealing with her marriage and the fall of the Grókkungs. The *Volsunga saga* affords no help.

²¹ See 'Atlakeviða' and 'Atlamal' for the deeds here prognosticated in Atli's dreams.

⁵³ Interpreted as *de novo* stem

burn thee³³ shall I 'gainst bale and woe,
and as leech nurse thee, though loth to me."

(*Atli said:*)

40. "Meseemed in my garth two saplings fell,
though greatly wished I to let them grow,
by the roots upturn, reddened with blood,
which, borne to my bench, thou didst bid me eat.

41. "Meseemed from my hand two hawks did fly,
famished for food, to the fateful house;
their hearts, meseemed, with honey I ate
in sorry mood— were they swol n with blood.

42. "Meseemed from my hand two whelps I loosed,
the young yearlings yelped bitterly:
their flesh, meseemed, though foul become,
I was made to eat, all unwilling."

(*Guðrún said:*)

43. "That means that swains of slaughter speak,
and hew off the heads of white haired cattle:
they are fey to fall within few nights' time—
before daybreak— for folks to eat."³⁴

(*Atli said.*)

44. "Meseemed I lay, nor to sleep listed,
upon my bed— I will bear it in mind."³⁵

³³ Perhaps some cauterization is meant.

³⁴ See 'Atlama,' St. 19. The rendering of the stanza is doubtful, but no doubt there is an intentional ambiguity on the part of Guðrún. In the *Völsunga saga*, Chap. 33, Guðrún says, "Not good are these dreams, but they wí I come true: thy sons are ake.y to be fey."

³⁵ As the poem breaks off here, a definite interpretation of the last line is impossible.

The Third Lay of Guthrún

Guðrúnarkviða III

The legend, fairly current in Germany, of a queen who is falsely accused of adultery, and clears herself by the ordeal is here amalgamated with the Niflung story, showing Guthrún in a role which but ill agrees with the generally accepted turn that she plays Atli immediately after the fall of her brothers. No wonder the lay is not used in the *Völunga saga*.

Apparently, the poem is wholly Christian and Medseva. in spirit but only apparently the oath "upon the white and hallowed stone" and the punishment allotted Herkja point in the very opposite direction. We know that the ordeal of boiling water was introduced from Germany into Norway at the beginning of the eleventh century, during the reign of Ólaf the Saint, but in the poem it is still regarded as a new and foreign practice requiring the ministrations of a "Saxon." Neither language nor versification affords a clue. However, we shall probably not err greatly in suspecting the pleasing little poem to be the work of an Icelander of, say, the late twelfth century who cleverly counterfeited the earlier manner.

Herkja¹ was the name of one of Atli's bondmaidens. She had been his leman. She told Atli that she had seen Thjóðhrek and Guthrún together. This made Atli very downcast,

Then said Guthrún:

1. "What is it, Atli, that aileth thee?
Art sad in mind? Why smil'st thou never?
'Twould seem better to barons in hall
if thou spak'st to men and on me didst look."

(Atli said.)

2. "I grieve, Guthrún, Gjúki's daughter,
o'er what in hall Herkja told me:
that thou with Thjóðhrek, 'Thjóðmar's² son,
hast lain in love 'neath linen cover."

(Guthrún said:)

3. "I swear to thee all sacred oaths
upon the white and hallowed stone:³
that we twain never and nowise did
what for maid and man is unmeet to do.

¹ Historically, Kriks. In the *Nibelungenlied*, Helche is the name of Atli's first wife.

² Historically, Theodemir, who actually was in Attila's service.

³ Probably, a phallic symbol. Compare with the similar oath in "Helgakviða Hundingsbana," II, St. 30.

4. "I never kissed* the Gothic king,
the noble warrior, one time even:
far other were our earnest words,
when full of sorrow we sate together.⁸

5. "Thanes full thirty followed Thjóðrek hither:
none after liveth of all these men.
Of my brethren didst rob me, the byrnie-clad men,
didst rob me of all my next of kin.

6. "'Gone is Gunnar, nor greet I Hogni;
I will see no more my sweet brethren twain,
with his sword would Hogni this slur avenge—
now myself I must of this sin clear me.

7. "Send for Saxi,⁷ the Southron lord,
for he can bless the boiling kettle."
In hall foregathered seven hundred thanes
when Atli's queen to the kettle went.

8. To the bottom plunged she her bright forearm,
and out she fetched the flashing gems:
"Behold, ye heroes, upheld my honor
by holy award, though the water boil."

9. Laughed the Hunnish king's heart in his breast,
when whole he saw the hands of Guthrún.
"Let Herkja come to the kettle now,
she who to Guthrún this grudge did bear."

10. No sadder sight was seen ever
than when Herkja's hands were wholly burnt.
To stinking moor was the maid then ta'en.⁹
Thus was Guthrún all guiltless seen.⁹

* According to Symons' emendation.

⁸ See "Guðrúnarkviða," II, Introductory Prose.

⁹ The sequence in the original is St. 7, St. 6.

⁷ "The Saxon," that is, German.

⁸ This is the Old Germanic mode of capital punishment for women.

⁹ Translated *ad sensum*.

The Plant of Oddrún

Oddrúnargrátr

Oddrún's love for Gunnar, a specifically Northern development of the Niflung legend, hunted at also in "The Short Lay of Sigurth," is here elaborated into a whole poem—perhaps the most elegant of the whole Collection. It is also probably one of the youngest, and was not known to the compiler of the *Völunga saga*. The very beginning as well as the whole feel of the lay attest its late origin; the many archaising turns and allusions¹ are due to the conscious effort of an Icelandic poet of the late twelfth century to imitate the earlier manner. It will be noted, in this connection, that Gunnar's and Hogni's death at Atli's hands is here motivated by the enmity aroused by Gunnar's relations with Oddrún—an unauthentic perversion of the legend. Aesthetically, too, the poem is inferior. Though facile, it is full of inconsistencies and irrelevancies,² due in this instance, not only to a problematic and utterly disordered text, but also to the mediocrity of the poet.

Heithrek was the name of a king, and his daughter was hight Borgný. Vilmund³ was the name of her lover. She could not give birth to her children before Oddrún, Atli's sister, came to her help.⁴ Oddrún had been the leman of Gunnar, the son of Gjúki. Of these matters dealeth this lay.

1. I have heard it told in tales of yore
how that came a maid to Mornaland;⁵
not any one could, the earth above,
lend a helping hand to Heithrek's daughter.
2. Then heard Oddrún, Atli's sister,
that this maid lay in throes full long,
the bitted steed from stall she drew,
and saddle laid on the swart hued horse.
3. The even earth-ways she eagerly rode
till the high-built hall of Heithrek she saw.
She swung the saddle from slender steed,
and in she went to endmost gable.
These words then first fell from her lips:

¹ For example, Oddrún's magic spells (St. 7), and the invocation of Frigg and Freya, (St. 8). Note on the other hand Oddrún's general, Christian, altruism.

² For example, the purposeless bringing in of the fates of Sigurth and Brynhild.

³ These and other names occurring here are of the poet's own invention. Heithrek is conceived as the king of one of Atli's domains. See Sts. 2 and 4.

⁴ See "Sigurðarkviða hin skamma," St. 57, and "Dráp Niflunga."

⁵ Unknown elsewhere.

4. "I fain would find if befallen hath evil,
as I have heard, in Hunnish lands?"⁶

The handmaid said:

"Here lieth Borgný by labor o'ercome,
thy friend, Oddrún— fly to her help!"

Oddrún said:

5. "Who did this harm to Heithrek's daughter,
and brought Borgný to the brink of death?"

The handmaid said:

"Vilmund is hight a hero proud:
under warm cover he kept the maid,⁷
for five winters, so her father knew not."

6. Nor more spoke they, the mournful ones;
nigh her, Oddrún did kneel to help:
stern spells she spake, strong spells she spake,
for womb-bound woman witchcraft mighty.⁸

7. Two bonny babes were born to the world,
son and daughter, to the slayer of Hogni;⁹
then said the maid sick unto death,
nor any word she ere that spoke:

8. "May hallowed wights bring help to thee,
Frigg and Freya,¹⁰ and favoring gods,
as off thou warded evil from me
(and hastened hither help to bring me)."¹¹

⁶ See Note 3 above. A difficult line.

⁷ Euphemistically.

⁸ See the spells referred to in "Fáfnismál," St. 12, and "Sigdrífumál," St. 10.

⁹ The lay stands alone in stating Hogni to have been slain by Vilmund.

¹⁰ The aid of Frigg (see "Völuspá," St. 33), goddess of marital love, and wife of Óðin, was invoked at births, she was sometimes confused with Freya (see "Þrymskviða" St. 3), the goddess of love and sister of Frey.

¹¹ Added by the Translator.

(*Oddrún said:*)

9. "Not hastened I hither help to bring thee,
as though worthy ever thou wert of it:
an oath I swore, and ever kept,
that the ailing all 'gainst ill I would guard."

(*Borgný said:*)

10. ²²"Bereft of reason and raving art,
since spiteful words thou speakest to me;
yet faithfully I followed thee,
as though born we had been to brothers twain."

(*Oddrún said:*)

11. "I remember yet how meanly you spoke,
when to Gunnar I gave the evening goblet,²³
saying such shame never should be known
of any maid, but of me only."
12. Then sate her down the sorrowful queen,²⁴
to tell her tales of trials great.
13. "To high heroes in hall I was born.
My life I led beloved of most
whilst lived my father —²⁵ fair was my lot—
but I fatherless drooped when five winters.
14. "These words then spake the weary king
when last in life his lips he oped:
that dowered with gold his daughter should be
given in Southland to Grímhild's son.²⁶
15. "But to Brynhild he the helmet gave.
she should, said he, a shield-maid be."²⁷

²² An extensive reordering of several stanzas (10–22) is required here to give a passable coherence.

²³ Probably to be understood as an euphemism.

²⁴ Oddrún.

²⁵ Buthli.

²⁶ Gunnar is meant.

²⁷ Buthli wishes Brynhild to become a 'shield maiden,' a valkyrie, rather than to marry

'No better maiden was born in the world
to be a queen,' he quoth, 'while she lives.'

16. "In her bower Brynhild gold braids did weave,
as lady lorded it o'er land and folk;
the earth quivered, and all the sky,
when Fáfnir's slayer¹⁸ first saw her hall.

17. "Then Sigurth's sword did smite amain,
broke the stronghold which Brynhild owned;
nor long it lasted, but little while,
till of all wiles she aware did grow.¹⁹

18. "Revenge full hard vowed she therefor,
and took felly, as we found ourselves:
to farthest folklands will fly the tale
how at Sigurth's side she slew herself.²⁰

19. "To Gunnar then gladly I gave my love,
to the breaker-of rings,²¹ as Brynhild did not,
to Atli they²² offered untold riches²³
of bright gold rings, to my brother dear.

20. "Bade he fondly for me fifteen manors
and Grani's burden,²⁴ if gold he wished;
but Atli spurned to bespeak ever
a dowry gift from Gjúkung's kinsmen.

21. "Yet could we not overcome our love;
to the gold ring-giver²⁵ I gave myself.

¹⁸ Sigurth, who approaches her bower (here apparently conceived as a fortress) with the Gjókungs to lay siege to it

¹⁹ It was not until her return as Gunnar's wife that she became aware of the deception. See "Sigurþarkviða hin skamma," St. 34 ff

²⁰ The theme of 'Brot af Sigurþarkviðu' and 'Sigurþarkviða hin skamma.'

²¹ Kenning for "prince": Gunnar

²² The Gjókungs.

²³ As wergild for Brynhild, to appease her brother Atli

²⁴ The Niðung treasure. See "Grípaspá," St. 13

²⁵ Kenning for "prince" Gunnar. Oddrún has evidently been staying at the court of the Gjókungs.

- Then muttered among them many kinsmen,
and spoke they had spied us together.
22. "Still Atli thought that I forsooth
all stainless stayed, nor stooped to ill;
yet should no one be sure of this,
or believe another, if love's at stake.
23. "Sped Atli forth his spies full soon
through Myrkvith's²⁶ fastness, to find me out
they came indeed where come they should not,
'neath linen where we lay together.
24. "With red rings we richly tried them,
lest they Atli told aught of our love;
but home in haste they hied them back,
but hidden wholly from her²⁷ kept it
who all of it ought to have known.
25. ²⁸"The hoofbeat of horses was heard full loud
when Gjúki's sons in the garth did ride.
Then Hogni's heart the Huns cut out,
in dungeon laid him who was dear to me.
26. "His harp then struck the hapless king²⁹
(with the toes of his feet that far it rang) ³⁰
Thought the highborn king that I quickly would
hasten to help if I heard this song.
27. "Gone was I then to Geirmund's³¹ court,
the beer to brew for a banquet there;

²⁶ "The Dark Forest," which is here supposed to separate the realm of the Burgundians from Atli's kingdom. See "Atlakviða," Sts. 3, 5, 13.

²⁷ That is, from Guthrún, who meanwhile has married Atli: if she had known of this situation she would have had an additional reason to warn her brothers not to come when Atli invited the Gjókungs to his court.

²⁸ We gather that Oddrún has been called back by Atli. We must suppose that some lines or stanzas are lost here, in which was told of Atli's deceitful invitation to the Gjókungs and their acceptance of it. See "Atlakviða," St. 1 ff.

²⁹ Gunnar.

³⁰ Supplied after "Atlamál," St. 61.

³¹ Unknown elsewhere. We are told below that his castle is on the Danish island of Hlésey.

his harp I heard from Hlé's Isle far,
how the strings he struck, bestead full sore.

28. "I bade my handmaids to hold them ready:
the lord's dear life I longed to ward;
full swiftly sailed the sound over,
till I beheld the halls of Atli.

29. "Then out did crawl Atli's mother,
the evil wretch— may she rot foully!"²²
Into Gunnar's heart she hewed her teeth
that I might not save the matchless king.

30. "I often wonder, woman gold-dight,
why alone longer I live on earth,
when dead the doughty dealer of-rings²³
whom more I loved than my own self.

31. "Thou sat'st listening as I laid before thee
manifold woe, both mine and theirs;
thus live we all as liketh us—"²⁴
sad Oddrún's plaint is ended now."

²² The poet seems to forget here that Atli's mother is her own also. This motif is not found elsewhere.

²³ Kenning for "prince": Gunnar.

²⁴ That is, we obey the dictates of love (as Borgný, too, had done).

The Lay of Atli

Atlakviða

It so happens that in Old Norse poetry the grand theme of the fall of the Niflungs is preserved only in two lays which are curiously parallel in their theme and outer form, but which differ decisively in conception and style. Without a doubt the shorter 'Atlakviða' is both more authentic than the 'Atlamál' and aesthetically by all means superior—in fact, this lay is one of the finest in the Collection. Unfortunately its text is one of the worst preserved, presenting many problems in higher and lower criticism. There is, indeed, a strong likelihood that the lay as we now have it is composed of parts of two or more poems. For one thing, it is difficult to account satisfactorily for some ten scattered *formyndislag* stanzas, excellent and indispensable, but markedly different in their simple style from the remaining more turgid *malabattle* stanzas. Again, there are grievous lacunæ and many obscure (because corrupt) passages.

It is nevertheless evident that we are dealing here with a poet of no mean power—one, in fact, who has an uncommon epic-dramatic gift. He commands a rich and ornate diction all his own, and he accomplishes with truly epic breadth the ineluctable fate of the lordly Niflungs. The main characters are brought out with astonishingly few strokes yet they are unforgettable individuals. Hogni, fear us unto death, Gunnar gallant and constant Guthrun, impacable, "demonic."

With regard to the legendary form it is noteworthy that, in both lays, Atli's avaricious longing to obtain the Niflung gold is the reason for the invitation, not Guthrún's (Kriemhild's) desire for revenge on her brothers (as in the *Nibelungenlied* and "Brot af Sigurðarkviða"). On the contrary, she is consistently solicitous for their safety. It is this circumstance which has suggested the thought that the Atlí Lays may preserve the very oldest form of the legend, and that connection with the Sguth motif was effected only later.

Scholars are satisfied that "Atlakviða" and "Atlamál" are independent treatments of the legend. Of the two, 'Atlakviða' has always been considered the older: its stark heathen tone, its details of legendary form, its style, its poor state of preservation, all point in that direction. And in more recent times it has been shown that definite similarities in vocabulary, style, verse technique, and especially the liberal use of the figure of variation, uncommon otherwise in the Collection, strongly suggest the authorship of one of the court skalds of King Harald Fairhair, Thorbjörn Hornklofi of whom we possess two fairly long poems. If this should be the case, the date of composition may be the latter part of the ninth century.

The lay is called "The Greenlandish Lay of Atli" in the *Codex*, but it would seem likely that the Collector mistakenly borrowed this name from "Atlamál," whose title is rendered fairly certain, not only by the old superscription and the immediately preceding Prose, but also from internal evidence.

In the *Völunga saga* (Chaps. 33–38) the compiler may be seen clinging generally to the more detailed narrative of the 'Atlamál,' but supplementing it occasionally with quotation from "Atlakviða." See also "Drípf Niflunga."

Guthrún, Gríki's daughter, avenged her brothers, a deed which has become widely famed. She first slew Atli's sons, then she slew Atli himself and burned his hall, and all his court in it. Of these matters this poem telleth.

1. Of yore sent Atli on errand to Gunnar
a cunning king's man— Knéfreeth was he hight;

- to Gjúki's court came he, and to Gunnar's beer hall,
to the benches hearth-girding,¹ to the beer of welcome.
2. The doughty ones² drank, their dark thoughts hiding,
in the hall of Gunnar, fearing Hunnish wrath.
Called out then Knéfrœth with coldhearted words—
was he sent from Southland— as he sate on high-seat:
3. "Atli hath sent me his errand to ride,
on charger bit-champing, through cheerless Myrkvith,³
to bid you, Gunnar, that to his benches ye come,
with helmets ring-dight,⁴ to the halls of Atli.
4. "Shields may ye choose there, spearshafts of ash tree,
eke helmets gold-burnished, sword blades full many,
silver-gilt saddle cloths, Welsh sarks gory red,
darts and barbed spears, and bit-champing steeds.
5. "He will give you the gold⁵ of Gnita Heath vast,
will give shrilling shafts and ship-prows⁶ gilded—
much that is hoarded and hidden, eke the halls of Danp,⁷
and the mighty forest which is Myrkvith hight."
6. His head turned Gunnar, and to Hogni said:
"What sayest thou, young hero, when of such we hear?
Red gold I ween not on Gnita Heath hidden
but we two do own of it even as much.

¹ Before the introduction, in the Middle Ages, of the hearth properly speaking, the fire-places were on the ground, in the middle of the hall, flanked by rows of benches on the longer sides. In the North, the "highseats" were located in the middle of these, one occupied by the host, the one opposite, by the most honored guest. The benches (and walls) were hung with arms.

² The Gjúkings.

³ The "Dark Forest," conceived here as the boundary between Gunnar's and Atli's domains. See St. 5 below and also "Öddrúnargrátr," St. 23.

⁴ Conjectural. Helmets of Old Germanic times were ornamented with bands of plaited rings.

⁵ Accepting Bugge's emendation.

⁶ *Pars pro toto* for "ships."

⁷ See "Rígsþula," St. 49.

7. "Seven lofts have we, with swords filled each one,
 whose hilts are made of heavy gold;
 my steed I ween swiftest, and my sword sharpest,
 are my bows bench seemly,⁸ my byrnie all golden;
 and my helmet ring-dight, from the hall of Kíar,⁹
 to me liefer is than thy liege's hoard."

(*Hogni said:*)

8. "What, pray, meant our sister to send us a finger ring
 all wound with wolf's hair? Some warning it betokens.¹⁰
 The heath dweller's hair was hanging on it:
 wolfish would be our way to the Huns."
9. ¹¹Neither whetted nor lerted the lordly kinsmen,
 nor did faithful friends further the emprise;
 quoth then Gunnar as a king befitteth,
 and a mighty warrior, in his mead hall sitting:
10. "Arise now, Fjornir!¹² Thou shalt fill with mead,
 and hand to the heroes, the horns all golden
 (Let us wine drink unwincing, for well may it be
 that in this world ne'er more ye thanes sit together.)¹³
11. ¹⁴"The Niflung gold hoard old grey-coated wolves
 may grasp greedily, once Gunnar is fallen,
 and black skinned bears, biting with their fangs,
 to dog packs give game if Gunnar return not."
12. The lord of the land was led out by weeping,
 faithful kinsmen from the court within.

⁸ See Note 1 above

⁹ Possibly identical with the King Kíar mentioned in the Introductory Prose of "*Völundarkviða*."

¹⁰ See "*Drip Niflunga*" and "*Atlamað*" for similar warnings attempted by Guthrún.

¹¹ One or more stanzas must have dropped out here in which Gunnar's sudden change of mind was motivated.

¹² Gunnar's cupbearer

¹³ Supplied after the corresponding passage in the *Volsunga saga*, Chap. 35

¹⁴ The translation of this stanza is largely conjectural. The compiler of the *Volsunga saga* did not understand it any better! The meaning seems to be that, for aught he cares, the beasts of the wild (symbolic for enemies?) may occupy the halls should the Gjókungs perish

Said then the last-born son of Hogni:¹⁶
 "May no ill befall you wherever you may fare!"

13. Through the hills the heroes in haste did spur
 the chargers bit-champing, through cheertless Myrkvið;
 shook the Hunnish heath where they haughtily rode,
 their steeds lash fearing on green fields did trample.

14. ¹⁶Atli's halls they beheld then, the high-builed towers;
 on the bastions above stood Buthli's¹⁷ warriors;
 was the Southrons' hall with seats engirded,
 with long rows linked of white linden shields.

15. Within hall, Atli, (and his earls)¹⁸ drank wine;
 without it, his watchmen on the walls were placed,
 to warn him if Gunnar with war shield drew nigh,
 with shrilling spearshafts and unsheathed swords.

16. Their sister first saw them as the seats they neared,
 both her dear brothers— little beer had she drunk:
 "Betrayed art, kinsman; for how could'st thou, Gunnar,
 against the Huns hold thee? From the hall flee quickly!

17. "Better were it, brother, if in byrnie clad
 and ring-covered helmet, thou had'st ridden against Athi,
 in the saddle had'st sat all the sun-hot day,
 (and the raven had'st fed on reddened battlefield,)¹⁹

18. "Had'st made the women weep their war-dead heroes,
 and Hunnish shield-maidens to shame had'st put,²⁰
 but Atli himself amongst the adders had'st thrown.
 Now that loathy life-end your lot will be."

¹⁶ See "Dráp Niflunga." In "Atlamið," St. 28, Hogni's other two sons accompany them to Atli's realm.

¹⁷ A difficult stanza.

¹⁸ Following Bugge. Buthli is Atli's father.

¹⁹ A gap in the manuscript is here supplied, following Bugge's suggestion.

²⁰ Supplied after Grundtvig.

²¹ Doubtful.

19. (Then gainsaid Gunnar, the gold-ring-breaker:)²¹
 "Too late now, sister, to summon the Niðlungs:
 'twould take long to look for our liege men doughty,
 for the brave ones and bold ones from the banks of the Rhine."
20. ²²They held Gunnar fast, and in fetters laid
 Burgundy's king, and bound him firmly.
21. Seven Hogni slew with sword sharp-cutting,
 the eighth he hurled into hottest fire:²³
 so shall stouthearted thane stem the foes' tide,
 as 'gainst Hunnish hosts Hogni shielded Gunnar.
22. They asked the liege if his life he would,
 the Gothic²⁴ king, with his gold hoard buy.
23. (Then gainsaid Gunnar, the gold-ring-breaker)²⁵
 "First shall Hogni's heart in my hand be laid,
 from the bold one's breast all bloody cut,
 from the son of Gjúki, with sword sharp-gashing."
24. (Beguile they would the greathearted king,
 when a gibbering thrall they threw down and slaughtered)²⁶
 The heart they hewed out of Hjalli's²⁷ breast,
 on a board laid it, and brought it to Gunnar.
25. Then said this Gunnar, Gjúki's first-born:
 "Here have I the heart of Hjalli the thrall,
 unlike the heart of Hogni the fearless,
 since much it beats on the board as it lies:
 but e'en more it beat in his breast as it lay."

²¹ These lines are transposed here from their original position before St. 25, following Grundtvig. The Niðlungs rode with only a few followers.

²² It would seem that some stanzas are lacking here which described the battle and the slaughter of all the Burgundians (here for Grókungs, Niðlungs) except Gunnar and Hogni.

²³ The battle rages in the hall. The following lines are defective and are translated *ad sensum*.

²⁴ Only *hooonhic* here.

²⁵ Supplied as in St. 19.

²⁶ Supplied, after Grundtvig's suggestion. See "Atlamað," St. 56 ff.

²⁷ A typical thrall's name.

26. Then laughed Hogni, to the heart as they cut
the whittler-of-shields, for whine he would never.
(Took the hard one's then the Hunnish warriors),²⁶
on a board laid it and brought it to Gunnar.
27. Then spoke this Gunnar, the spear Niflung:
"Here have I the heart of Hogni the fearless,
unlike the heart of Hjalli the thrall,
since little it beats on the board as it lies;
but even less it beat in his breast as it lay
28. "As little, Atli, will eyes behold thee
as our hoard in thy hands thou wilt hold ever."²⁷
29. "To no one but me is known where lieth
the hoard of the Niflungs, now Hogni lives not.
Mistrust had I ever whilst we two did live:
now alone I live I no longer fear."²⁸
30. 'Let the Rhine rather the red gold hide,
the fast flowing flood, evil Fáfnir's hoard,
let the rings rather under rolling waves shine
than shine on the hands of Hunnish maidens."
31. (Called then Atli, the king of the Huns)²⁹
"Let the wheel wain fetch now fettered Gunnar."
To his death then drew the doomed hoard warder,³⁰
the bold brand-wielder, a bit-shaking steed.
32. Rode Atli Glaum, his goodly charger,
hedged round by shields and shining swords;
but white-armed Guthrún, sprung from gods on high,
her tears withheld as in hall she came."³¹

²⁶ The evident gap supplied after the *Völunga saga*, Chap. 37

²⁷ Both lines are doubtful

²⁸ That the secret of the treasure might be betrayed by someone

²⁹ Supplied after Grœnrovið.

³⁰ That is, to the place of execution? According to 'Atlakviða,' St. 54, Atli has Gunnar first hanged on the gallows, then cast into the snake den.

³¹ These stanzas seem to defy proper ordering. In the original, the last two lines of St. 32 follow after St. 33. They are transposed here, following Bugge. The translation of the entire stanza is doubtful. This much seems clear: the following speech is Guthrún's monologue, spoken when she descends into the hall where the fight has raged.

(Guthrún said:)

33. "May it go with thee, Atli, as to Gunnar thou swarest³⁴
 with holiest oaths, oft and anon,
 by the southward sun and by Sigtýr's³⁵ cliff,
 by his steed-of-ease³⁶ and by Ull's temple-ring."³⁷
34. Living they laid into loathy dungeon,
 alive with adders, the lordly Níflung:
 but Gunnar, unyielding, grim in his mind,
 with his hands did strike the harp, undaunted:³⁸
 the strings rang out strongly. With stout heart thus
 should highborn hero hold to his own.
35. His horse Atli spurred, to his halls returning,
 the earth-stamping steed, straight from the murder.
 In the courtyard was din of capering chargers,
 eke of clash of weapons, from the woods as they came.
36. Out went then Guthrún forth to Atli the king,
 with golden goblet to greet the folk warder
 'Thou art welcome to have in thy hall, my lord,
 most gladly Guthrún's young game to eat."³⁹
37. Atli's gold cups did clink wine-filled,
 when the Hunnish heroes in the hall foregathered,
 long-bearded henchmen benchward in strode
 (those who in Myrkheim had murdered Gunnar).⁴⁰
38. Forth bore then the beer (who had borne him sons,
 the daughter of Níflungs,)⁴¹ bedight with gold rings;

³⁴ As it should go with him if he violated these oaths

³⁵ Óðinn. See the similar oath in *Helgakviða Hundingsbana* II St. 30

³⁶ Kenning for 'couch'. The bedposts were carved in the likeness of horseheads. The horse was sacred to Óðinn—following the explanation of Holtsmark in *Maal og Minne* 1941 (XXIII), 1 ff.

³⁷ See "Grimnismál," St. 5, Note 9

³⁸ According to the paraphrase of the *Völunga saga*, Chap. 37, it was Guthrún who conveyed the harp to him. See also "Oddrúnargrátr," St. 26 ff.

³⁹ She expresses herself unambiguously on purpose—she has slaughtered her 'cubs'.

⁴⁰ Transferred here (with *Grandtúg*) from its original position in St. 45 *Myrkheim*, "the Dark Abode," is possibly identical with the *Myrkvið* above.

⁴¹ Supplied freely by the Translator.

grudging she brought to the Buthlung⁴² his meat,
and unwilling; then wildly spoke these words of hate:

39. ' Now hast thou, sword-giver, of thy sons twain eaten
the blood-dripping hearts, with honey seasoned;
hast swallowed the flesh of slaughtered kinsmen,
as tid-bits which to the high seat were sent you
40. "Wilt thou nevermore now to thy knees call the twain,
Erp and Eitil, when ale hath cheered thee,
nor see them sitting on settles in hall,
gold rings dispending and spearshafts smoothing,
mastering horses and their manes shearing."⁴³
41. Rose uproar on benches, men's angry shouts,
wept Hunnish warriors, there was wailing neath hangings,⁴⁴
but one wept not Guthrín, who wept not ever
her bearhearted brothers, nor her boys so dear,
so young and so guileless, begot with Atli.
42. Sowed then gold snares the swan-white lady,
and with ruddy rings enriched the housecarls;
to fulfill their fate she flung out treasure,
nor recked aught the woman to rob the coffers.⁴⁵
43. Unwary was Atli, his wits were befuddled,
had not with him his weapons, nor bewared of Guthrín.
Erstwhile the athelings more ease did have,
the time king and queen fondly clasped in hall
44. To their bridal bed she gave blood⁴⁶ to drink
with murderous hands, and the hounds she loosed,⁴⁷
into hall hurled she— the housecarls were waked—
burning firebrands— thus her brothers avenged.

⁴² Atli, the son of Buthli.

⁴³ Occupations of the nobly born. See "Rígsþula," Sts. 27 ff.

⁴⁴ Rich cloths and tapestries were hung on the walls.

⁴⁵ She bribes them to maintain silence and to lul their suspicions about her further designs. We may also think of a sleep poison given them.

⁴⁶ Atli's blood.

⁴⁷ They are loosed, and the housecarls awakened, so that they may not perish in the flames.

45. To the fire she gave all who within did sleep.
Flaming fell then the far-famed temples,⁴⁸
the Buthlung's beer hall; burned eke the shield-maids,
bereft of their lives, in the roaring flames.
46. This tale is ended, nor will ever after thus
byrnie-clad woman her brothers avenge;
to death she did dear folk lords three,⁴⁹
the swan-white lady, ere herself she died.

Yet more fully is spoken (of this) in "The Greenlandish Lay of Atli."

⁴⁸ In the sense of "treasure-houses" (?)

⁴⁹ Atli and his sons

The Greenlandish Lay of Atli

Atlamá! hin grœnlensku

In a number of ways the poem under consideration answers to the designation of "The Greenlandish Lay of Atli" given it in the *Codex Regius*. It has proved hazardous to infer the home of an Eddic poem from the mention of certain plants or animals in it, or from supposed allusions to local conditions. Yet here, for once, we seem to have firm ground under our feet. We may be reasonably sure that Kostbera's dream of a white (Polar) bear, and its interpretation by Hogni as a fierce eastern gale, point to a far Northern home, the Greenland settlements established by Norwegians and Icelanders in the eleventh century. The remoteness would also account for the crass ignorance shown of north European geography. Again, the conditions as described in the lay are small, even mean. The innumerable hordes of Atli have here shrunk to thirty henchmen, and Gunnar disposes over only ten housecarls. Still farther, the general tone corresponds. The splendid heroes have become small farmers. In the course of their undignified scolding match Guthrun reproaches Atli for never having held his own at the assembly, whereas he reminds her that their barns always were well stocked and there had been plenty of good things. The boorish buffoonery with Halli—good of its kind—takes up a disproportionate amount of space and breaks into the tragedy of the heroes' deaths.

Over the whole there hangs a grey pall of Northern gloom which we may well believe was the mental atmosphere of those ill-fated settlements. Even the language is provincial, commonplace, prosaic, and the invariable painfully regular feminine ending of the ungainly half-lines suggests that the author slavishly adhered to a model which, in the hands of the

Atlakviða poet, shows itself not unadapted to a certain stateliness. We shall not go far wrong in assigning the 'Atlamá!' to an eleventh or twelfth-century poet. This again tallies well with the half-Christian, half-heathen expressions toward the end, and also with the numerous indications that its legendary form is decidedly younger than that of the 'Atlakviða' which, in fact, was hardly known to the author.¹ Certain verbal and factual similarities, however, point to an acquaintance with "The Lay of Völund."

It would serve no useful purpose to point out in detail the shortcomings of the 'Atlamá!'—its repetitiousness, its lachrymose tone, its lack of breeding, its general air of 'a sad tale done into song.' For all that, the lay has its own peculiar place in Old Norse literature precisely in thus affording a valuable foil and contrast to the noble 'Atlakviða!'

1. Heard have full many how that men² had gathered
for counsel together— of which gain had the fewest:
how that wiles they weaved then of which woe came, only,
to them and the Gjúkungs who beguiled were by them.
2. 'The folk warders' fate grew³ fey were the heroes
Unwise was Atli, his insight failed him:

¹ For one thing, he says not a word about Atli's coveting the Niflung hoard (which is the propulsive force in 'Atlakviða') and has thus left the central action of the poem without a motive.

² Atli's followers.

³ That is, approached its fulfilment.

threw his strong stays down,⁴ into straights brought himself:
sent them word swiftly to seek him nor tarry.

3. Wise was the lady, had her wits about her,
full well understood she what in stealth they whispered,
a hardship she heid it: would fain help give them:
on sea went they sailing, but herself not with them.⁵

4. Runes had she graven; had ravelled⁶ them Vingi—
on their bane bent was he ere to the brothers he gave them;
to the firth of Lím⁷ fared, then, afar whom Atli
had sent to the Gjókungs, Guthrún's stout kinsmen.

5. Fires they lit for them, and as friends welcomed
from afar who had come there, nor of falsehood bethought
them;
the king's gifts took they gladly, which the guests brought with
them,
hung them up on the wallposts,⁸ nor aught mistrusted.

6. Came then Kostbera,⁹ the queen of Hogni,
a woman warmhearted, and welcomed the strangers;
glad was eke Glaumvor, whom Gunnar had married,
fulfilled what was fitting to refresh guests weary.

7. They bade home to them Hogni, if with him they fared, rather
nor was hidden the falsehood, if heed they had given.¹⁰
His word gave Gunnar if with him fared Hogni,
and fain was Hogni to follow his brother.

⁴ That is, by bringing about the death of his kinsmen by marriage, who might otherwise have been "pillars of his might."

⁵ Guthrún overhears the plottings of Atli and is anxious to warn her brothers, but is not allowed to go personally with the messengers.

⁶ In the sense of "confused."

⁷ An arm of the sea the Lím Firth (North Jutland) is here supposed to separate the domains of Atli from those of the Gjókungs.

⁸ The gifts are of arms. See "Atakviða," St. 1, Note 1.

⁹ The Stewardess, like Glaumvor "the Cheerful," doubtless the poet's invention. See also "Dráp Nafunga."

¹⁰ The meaning seems to be the messengers invite the Gjókungs to follow Hogni as their leader, so as to inspire them with confidence.

8. Bore mead the mistresses, of meat was there plenty,
many full horns were handed, till his fill had everyone.
(Then up rose the sea kings and to sleep betook them,) ¹³
husband and wife eke, as the wise ones held seemly.
9. Clever was Kostbera, had cunning of rune signs, ¹³
she conned o'er the letters by the light of the fire;
tied was her tongue, though, when she tried to read them:
so muddled were they she could make them out nowise.
10. To bed went both then, Bera ¹³ and Hogni;
(but little slumbered the lady highborn,) ¹⁴
nor hid she from Hogni what she had been dreaming,
but said to the sea king so soon as she awakened:
11. "From hence would'st, Hogni, but heed thou my counsel—
but few are rune-wise— fare thou some other time!
The rune signs I have guessed now, graven by thy sister:
has the white-browed one not bidden thee to her.
12. "At one thing I wonder, nor can well make out:
why ravelled the runes are which were written by Guthrún;
for so seemed to me their secret meaning
that your bane it would be if Atli's bidding ye follow:
one rune she wanteth, or 'tis the work of another." ¹⁵

(*Hogni said:*)

13. "Idle fears have women, which are far from my thinking;
had deeds I reck not till back we must pay them. ¹⁶
The good king will give us many glow-red armrings,
no dread had I ever, dire things though boded."

(*Kostbera said:*)

14. "Will be ill the ending if ye are eager thitherward
a friendly welcome awaits you not this time

¹³ Supplied after Bugge's suggestion.

¹² Graven on one of Atli's presents, or else on a separate runestave.

¹³ The shorter form Bera, for Kostbera, occurs twice in the poem.

¹⁴ Supplied, following Grundtvig's suggestion.

¹⁵ That is, the deletion.

¹⁶ That is, until or unless, they are committed

Hear my dreams, Hogni, hide them I will not.
some ill will befall you, I fear me greatly.

15. "Thy bedclothes saw I burning in fire,
the high flames whelming through our hall swept roaring."

(*Hogni said:*)

"Linens may lie here which little thou prizest—
they will blaze suddenly, as my bedclothes seemed."¹⁷

(*Kostbera said:*)

16. "A bear saw I come in here, he broke up the planking
and shook his paws at us, so that shelter we sought from him;
with his muzzle he caught many, but our might had left us:
there was trampling¹⁸ 'neath rafters, truly not a little."

(*Hogni said:*)

17. "There'll be wild weather, with windstorms dreadful:
the white bear thou sawest eastern blasts betokens."

(*Kostbera said:*)

18. "An eagle beheld I through our hall flying —
bad tidings bodes that — which with blood us sprinkled
(from his gory pinions, ere out of gable-end flying):¹⁹
in evil seeming like Atli looked he."

(*Hogni said:*)

19. "Full soon we shall slaughter, and shall see much blood, then:
often for oxen of eagles one dreameth.²⁰
No harm means us Atli, what'er thou dreamest."
Then more they said not nor their mouths again opened.

20. Awoke the well-born ones,²¹ were their words of like things
aghast was Glaumvor with grievous dream-sights,
but gainsaid her Gunnar with more goodly meaning.²²

¹⁷ In the original, this is the only half-line ending on an accented syllable.

¹⁸ Of those trying to escape.

¹⁹ Freely supplied by the Translator.

²⁰ Compare with Atli's dream ('*Guðrúnarkviða*' II, St. 43).

²¹ Gunnar and his wife Glaumvor.

²² The rendering of the last line is doubtful because of an evident lacuna in the text.

(Glaumvör said:)

21. "A gallows saw I threat'ning, for thee to hang on,
and worms thee becrawling, unwounded otherwise—²⁵
came the doom of all godheads' what deem'st thou it meaneth?²⁶

22. "A bloody sword saw I out of thy sark taken—
for a husband's hearing unhappy dreams these
A spear eke thought I thrust through thy middle,
with hungry wolves howling at haft and spearhead."

(Gunnar said:)

23. "Small dogs will be running with din and barking,
oft the hounds' baying bodes whistling of spearshafts."

(Glaumvör said:)

24. "A stream beheld I through our hall flowing;
the roaring river rushed 'gainst our benches,
breaking the legs of you brothers, Gunnar,
naught spared the waters. That forewarneth evil!"

(Gunnar said:)

("Acres waving ween I what water thou thoughtest,
our feet oft stumble o'er the fields as we wander.")²⁸

(Glaumvör said:)

25. "Methought in the darkness came dead women hitherward,
clad in weeds of mourning,²⁹ and wished to fetch thee,
beckoned and bade thee to their benches forthwith
I fear that the goddesses³⁰ have given thee over"

²⁵ The end of Gunnar in the snake den is alluded to, but the exact meaning of the line is doubtful.

²⁶ As neither this dream nor its interpretation are mentioned in the *Völunga saga*, we may conclude that a stanza was lacking even then.

²⁸ Supplied following Bugge, after the paraphrase in the *Völunga saga*, Chap. 34.

²⁹ Conjectural. (Neckel).

³⁰ They seem to be the *dísir* (see "Reginsmál," St. 24 Note 28) beckoning to Hel him who is "fey."

(*Gunnar said:*)

26. "Too late is't to stay us: our lot is cast now.
(I dread me hereafter that dire will our fate be):²⁸
our fate we may flee not,²⁹ we shall fare on the morrow,
though likely it seemeth that our life be a short one."
27. When the dawn lighted heaven the heroes were ready
on their way to be wending; but with warnings some held them.
Five, all told, fared they, though fewer by half this
than they had housecarls: 'twas hot-brained and thoughtless
28. Snævar and Sölar,³⁰ sons they of Hogni;
was eke one hight Orkning who to Atli them followed,
Kostbera's brother blithe was the shield-tree.³¹
Fair-Dight fared with them, to where the firth them parted,
the women ay warning, but they would not heed them.
29. Spake Glaumvor these words then, who was Gunnar's house-
wife,
to Vingi spake she as well it seemed to her:
"Reward ye fittingly the feastings we gave you:
were a foul shame your coming if befalls them ill hap."
30. Answered her Vingi, nor would aught acknowledge:³²
"May the etins seize him³³ in aught who betrays you,
and the gallows his body, who his faith breaketh "
31. Spake Bera these words then, blithe in her heart she:
"May ye sail safely and snatch victory.³⁴
Godspeed I wish you, let no wight gainsay it!"
32. Hogni made answer, his own kin loved he:
"Be of good cheer, ladies, whatever grief befall us;

²⁸ Supplied after Grundtvig's suggestion.

²⁹ The rendering is doubtful.

³⁰ See "Dráp Niflunga."

³¹ Kenning for "warrior."

³² A difficult line.

³³ Note the ambiguity in his using the third person.

³⁴ It was customary to wish the departing ones "victory," even though no battle was anticipated.

- a kind fate bespeak many, yet miss it oft greatly:
the wishes that go with him many a wight avail little."
33. They looked at their lief ones and lingered ere parting,
their weirds awaited them as their ways led asunder.
34. Amain they gan row,³⁵ then, to rift the keel almost,
on the oars bent them backward wrathfully;
the oar-thongs they sundered, the tholes they shattered,
their flood-horse³⁶ they fastened not³⁷ when from it they
wended.
35. Nor long it lasted— I lag not in telling—
ere they saw the buildings which Buthli³⁸ had dwelt in;
harshly the gate grated when Gjúki's son struck it.
These words said then Vingí, more wisely unspoken:
36. "Fare ye from hence— 'tis fraught with death to you;
full soon shall they slay you and swiftly burn you:
with fair words I bade you, but falsehood dwelt in them—
or else wait outside till up is the gallows "
37. Then Hogni spake forth, not to spare him thought he,
nor of aught was fearful, whatever betide them:
"Think not of threat'ning, a thankless task were it.
not one more word or 'twill be worse for thee after."
38. They hewed down Vingí, and to Hel sent him,
with axes gashed him till his ghost he breathed out.
39. Atli's men foregathered, and in mail coats arrayed them;
thus went they forward till the wall lay between them³⁹

³⁵ It was not considered beneath their dignity for the highborn to take a hand at the oars.

³⁶ Kenning for "boat."

³⁷ The Germanic equivalent for "burning one's bridges behind one" They do not expect to return. Compare with the similar situation in the *Nibelungenlied* where Hagen destroys the boat on which the host has been ferried across the Danube.

³⁸ He is dead. See Str. 50 and 90.

³⁹ The *Völunga saga* here has a passage in which Atli demands the Niflung treasure, which Gunnar defiantly refuses. In the *Nibelungenlied* it is Kriemhild who makes the demand at this point.

and another struck she that he stood not up after,
but to Hel hied him; yet her hands shook not

47. A fight they fought there which was famed widely,
than any deed greater which the Gjúkungs had done else.
'Tis told that, as long as alive were the Gjúkungs,
they made a sword fight, slit through the byrnie,
and hewed the helmets, as their hearts bade them.

48. All morning fought they, till midday was over,
at dusk and at dawn eke, and the day following.
With blood flowed the battlefield ere the brush was ended:
ere they fell, over eighteen the upper hand had then
the two bairns of Bera,⁴¹ and her brother with them.

49. Angrily eying them, Atli spake forth thus:
" 'Tis an ill sight to look at, I lay it at your door:
before, we told thirty, thanes of the doughtiest
but eleven live now: great loss I hold it.

50. "We were five brothers when Buthli died from us.
In Hel dwell now half of them, two hacked by your sword lie;
great are ye Gjúkungs— gainsay I cannot—
and a grim wife is Guthrún, of whom good had I never.

51. "Were we happy seldom to my hands since thou earnest
hast killed my kindred, of my coffer's robbed me,
and to Hel sent my sister:⁴² that my heaviest sorrow."

(*Guthrún said:*)

52. "Dost hint that, Atli? And what of thy deeds?
Thou took'st my mother and didst murder her for gold rings,
and my keen thoughted sister didst in cave to death starve.⁴³
I laugh to hear thee rehearse the wrongs done thee,
and thank the gods that have given thee sorrow "

⁴¹ See St. 28 above

⁴² Brynhild possibly, a reference to Guthrún's being, indirectly, the cause of Brynhild's death

⁴³ A trace of this deed is found in *Þiðreks saga*. Chap. 428, where we are told that Hogni's son let Atli starve to death in a cave. Her other allegations stand alone.

(*Atli said:*)

53. "Ye earls, I urge you to the utmost to heighten
the woes of this woman fain would I behold it;
and get ye goodly Guthrín to whimper;
my heart it would gladden unhappy to see her.
54. "Seize ye bold Hogni and slit him with knife-edge,
cut the hero's heart out hold yourselves ready,
and stouthearted Gunnar on the gallows fasten;
see that ye do this; to the snake den then with him!"⁴⁴

(*Hogni said:*)

55. "Do thy worst and forbear not, I abide it gladly:
thou shalt find me steadfast, I have stood much ere this.
A whaling we gave you the while hale we Gjúkungs;
now we are wounded and weary thy way thou mayst have."
56. Up then spake Beiti he was Atli's steward—
"Let us spare Hogni, and Hjalli slaughter,
the foolish fellow,⁴⁵ he is fcy for a long time;
too long now liveth that lout, good for nothing."
57. Scared was the scullion and scampered away fast,
crept in all corners, cackling with terror;
'twas a sore plight, quoth he, to pay for their warfare,
to end his days dolefully and die from his swinery,
from the fat fare which before he had eaten.
58. On Buthli's baster they brandished the knife then:
cried out the coward— ere the cold edge he felt e'en —
he would do it this day yet, he would dung the meadow,
nor shun any drudgery, if from death they would spare him—
happy were Hjalli if he had but his life left.
59. Pleaded then Hogni as had done the fewest—
the thrall to unfetter that thence he might hie him

⁴⁴ Atli's hot vengeance seems to prompt him to order two modes of death for his vanquished foe

⁴⁵ Conjectural

"For us it were easier this ill game to play with you,⁴⁶
why should we here wish to hear that yelping?"

60. They laid hands on Hogni then, hard was it for them
the life to lengthen of the lordly hero.⁴⁷
Laughed then Hogni heard it all warriors—
steadfastly bore it, well stood he the torture.

61. His harp took Gunnar,⁴⁸ the strings grasped with his foot-
twigs;⁴⁹
wept all the women, so well could he play it,
men burst into tears eke who could best hear him;
of his wrongs he told her⁵⁰ burst the rafters asunder.⁵¹

62. Then died the doughty ones: was the day still young then.
To the last lived in them their lofty manhood.

63. Great thought him Atli. both Gjúkungs had he slain now,
told her loss to the lady, with no little taunting:
" 'Tis morning now, Guthrún; no more are thy dear ones;
to thyself in somewhat thy sorrow thy owest."

(*Guthrún said:*)

64. "Right merry art, Atli, of the murdered to tell me;
but thou'lt rue thy rash deed when wrought is all of it."⁵²
This left they after them, and I let thee know it.
ill hap will haunt thee the while I live, too."

(*Atli said:*)

65. "In naught I believe this. another way see I,⁵³
by far more fitting— oft we fail to take such

⁴⁶ That is, to have his own heart cut out.

⁴⁷ That is, they had no other choice but to obey Atli.

⁴⁸ The circumstances of Gunnar's death (*'Atakviða*, Sts. 27-34) being known to his audience, the poet dispenses with their recital. Or are a number of stanzas missing?

⁴⁹ Kenning for "toes."

⁵⁰ That is, Guthrún. But compare the similar situation in *'Oddrúnargrátr*."

⁵¹ It is not clear whether the rafters of Atli's hall are meant, hyperbolically, or the boards of the harp.

⁵² The ambiguity is intended: all the consequences of the deed—her murder of his sons—are to be reckoned with. As it is, she hints darkly of suicide.

⁵³ To make atonement.

with gifts and girl slaves I shall gladden, wife, thee,
and with snow-white silver, as yourself will have it."

(*Guthrún said:*)

66. "Thy hope is hollow I'll have none of these;
my wrath I wreaked oft for wrongs that were lesser;
wilful they weened me, but worse I shall be now,
yet had I forborne it if Hogni lived still.
67. "In one hall we both were brought up together,
in the grove we grew up and gambolled playfully;
Queen Grímhild gave us gold rings and necklaces.
no amends canst make e'er for my murdered brothers,
nor by aught work it that e'er I forgive thee.
68. "Woman's lot is worsened ay by warriors' recklessness:
the oak's strength is stunted when stripped are its branches,
the tree will topple when torn are its rootlets;
in all mayst now, Atli, thy own will follow."⁸⁴
69. The lord too lightly believed her and trusted,
nor was hidden the falsehood if heed he had given;
crafty was Guthrún, well could she shuffle,
twain shields showed she him⁸⁵ and shammed cheerfulness.
70. Great arvel made she after her brothers,
and after his own dead did Atli likewise.
No more they said, then; the mead was ready,
was the goodly gathering made with great feasting.
71. Hardhearted, hoped she to harm his kin greatly,
most fearful vengeance she vowed on her husband:
she lured her little ones, laid them 'gainst bedpost.
The wild ones were frightened yet wept not nor whimpered,
sought the arms of their mother and asked what she wanted.

⁸⁴ The meaning apparently is: to be sure, woman always is the sufferer by men's deeds. Atli is being lulled into false security by Guthrún's seeming resignation following her outburst of vengeance.

⁸⁵ That is, she played a double game: red shields indicate warlike, white shields, peaceful intentions.

(*Guthrún said:*)

72. "Ye had better not ask me: you both I shall slaughter,
was I eager ever of old age to heal you."

(*The boys said:*)

"To make away with us no wight can hinder thee:
thy wrath will be sated when 'tis wrought altogether."⁶⁶

73. Unbending, she blotted out the brothers in their childhood,
their heads she hewed off— for her 'twas unseemly.
Where the boys were playing, asked Buthli's son then,
his small sons twain, as he saw them nowhere.

(*Guthrún said:*)

74. "'I dare to tell now the tidings to Atli,
will Grímhild's daughter not disguise ought of it:
naught will it gladden thee, once thou knowest it:
great sorrow didst summon when thou slewest my brothers.
75. "But seldom slept I ever since they have fallen.
Grim meed I foretold thee: I mind thee now of it.
Of that morrow spakest thou—⁶⁷ to mind I call it:
'tis evening turned now and tidings I have for thee.
76. "Lost hast thou thy lief sons, which should have last betide thee:
know that their brain-pans as beakers thou usest;
the mead thou drinkest was mixed with their heartblood.
77. "The hearts of the striplings I steaked o'er the fire,
calfs' hearts I called them when I carried them to thee
Thou atest all up, nor aught of it leftest,
didst chew greedily with thy grinders working.
78. "But to few befalls worse their fate now knowest thou:
I brought it about, all, yet boast I not of it."

⁶⁶ An unexpectedly philosophic reply, but the text is fairly clear.

⁶⁷ As elsewhere in the *Edda*, there is here an unannounced change of scene: Guthrún has left her woman's bower and gone over to the king's hall. Her speech is addressed to him.

⁶⁸ See St. 63 above.

(Atli said:)

79. "Cruel wast thou, Guthrún, that thou could'st do thuswise,
to brew beer for me from the blood of my children.
Thou'st slain those nearest thee, which thou never should'st
have,
Naught but ill from thee has befallen me ever."

(Guthrún said:)

80. "In sooth, sweet were it to slay thee also,
naught is enough for so knavish a chieftain
for misdeeds dreadful thou hast done ere this,
nameless, as never were known the like of.
81. "Into greater guilt hast now, and more ghastly, fallen
than e'er was heard of: thy own arvel drankest now."⁵⁹

(Atli said:)

82. "On stake they should burn thee, but stone thee beforehand;
then had'st gained what thou e'er hankered after."

(Guthrún said:)

- "On the morrow early be mindful of such things:
by a fairer death shall I fare to the other light."⁶⁰
83. Thus sate they together, filled with savage rancor,
words of hate they bandied, but happy was neither.
Waxed Hniflung's⁶¹ hatred, of high deeds bethought him,
set forth to Guthrún his grim hate of Atli.
84. To her mind she called then how they murdered her brother.
Good hap she held it if Hogni avenged were;
then laid low Atli, nor lingered in doing it
Hniflung, Hogni's son, and highborn Guthrún.

⁵⁹ That is, by eating his own children's hearts; which necessarily draws after it his death. Hence he is darkly said by Guthrún to have drunk his own arvel.

⁶⁰ Note the Christian expression!

⁶¹ He is a son of Hogni, as is told in the following stanza. His assistance seems uncalled for

85. Quoth the stouthearted one, starting from sleep up—
 from the wound well knew he that it needed no binding:⁸²
 "Say ye in sooth now: who slew King Atli?
 Not lightly ye dealt with me. my lifeblood is ebbing "

(*Guthrún said:*)

86. "Will Grímhild's daughter not disguise ought of it:
 'tis I who wrought it, that ended thy life now,
 and Hogni's son eke, that to Hel thou wendest."

(*Atli said.*)

"Full swiftly thou slewest me, unseemly the deed, though:
 'tis ill to betray him who trusts him as his bosom-friend ⁸³

87. "Unwilling went I to woo thee, Guthrún,
 wast praised in thy widowhood, and proud they called thee.
 Nor was it falsehood: all too well I found out.
 From thy home thou cam'st hither, a host of men following.

88. "A life most lordly we led, my hall within:
 dearth was there never of noble athelings;
 well stocked were our stables and in state lived we,
 had great wealth of gold rings which we gave to many.

89. "A great dowry I paid thee, and adorned thee with jewels,
 gave thee thralls thirty, seven thrifty bondmaids—
 were seeming such gifts— and of silver a great store.

90. 'Thou didst reckon nowise, as though naught were all,
 but didst long for the lands ay left me by Buthli,
 with wiles thou didst work it, nor would'st have aught else.⁸⁴
 My mother madest thou shed mournful tears oft;
 were we, wife and husband, unhappy ever after."

(*Guthrún said:*)

91. "That liest thou, Atli, though little I reckon
 I smiled on thee seldom wast thou swelled up o'ermuch;⁸⁵

⁸² That is, he was past help from bandaging.

⁸³ In the sense of "wife."

⁸⁴ The rendering of the line is doubtful.

⁸⁵ Conjectural.

e'en as striplings ye struggled, was strife 'mongst you brothers,
to Hel half of them from thy hall wended:⁶⁶
what good should have given thee, to grief it turned all.

92. "Twain brothers had I, headstrong they called us;
we fared from our folk-lands and followed Sigurth;⁶⁷
forth strode we stanchly, steering his ship each one,
our fates we followed, and fought our way eastward.

93. "We carved us a kingdom, its king overthrew we;
fell at our feet then, fearful, the barons;
him who fled his fellowmen freed we from outlawry,
and mighty made him without means who had been.

94. "Fell then the Hunnish king,⁶⁸ my fate soon worsened;
keen was my sorrow to be called widow;
but worse grief was it to me to be given to Atli!
A hero once had me: ill hap to lose him!

95. "From Thing camest never— so that we heard thereof—
having pleaded pluckily,⁶⁹ or o'erpowered thy foeman;
gavest in at all times, thy own never holding,
but quietly yielded (as a king should never)."⁷⁰

(*Atli said:*)

96. "That liest thou, Guthrún; but little it betters
the lot of either: our lives are blasted.
Forget thou not, Guthrún, nor grudge it to me,
as honor to both of us that out I be borne well."

(*Guthrún said:*)

97. "A sea-steed⁷¹ will I get thee, and a stained coffin,⁷²

⁶⁶ Gering points out that the historic Attila had his brother Bleda slain to become sole ruler.

⁶⁷ No other source speaks of Guthrún and the Gúkungs following Sigurth in the free viking life described in these stanzas (92-94). Also for other reasons they seem suspicious.

⁶⁸ Sigurth, the epithet is merely honorific.

⁶⁹ The rendering is doubtful.

⁷⁰ Supplied following Grundtvig's suggestion.

⁷¹ Kennung for "ship."

⁷² Note the mixture of Heathen and Christian rites—he is to be buried in a coffin which is to be sent out to sea in a (burning?) ship.

a sheet will I wax well to shroud thy body,
to all look that is needful, as though we had loved each other."

98. Lifeless sank Atli, great loss felt his kinsmen;
carried out the lady all she had pledged her to.
To the flood she fared then, her fate to hasten;
but her days were lengthened, she died another time.⁷⁸

99. Happy is he who hath him begotten
children as great as Gjúki did foster;
in all lands will live ay on the lips of everyone,
where'er men hear of it, their hardy bearing

⁷⁸ See "Goðrúnarhvot," St. 13.

Guthrún's Lament¹

Guðrúnarhvöt

Not yet are ended Guthrún's sorrows. Her dearest child, Svanhild, her daughter by Sigurth, had been fostered at King Jónakr's court, out of harm's way. Thither Guthrún was carried by the waves, after vainly trying to end her life by drowning—a development of the legend peculiar to the North. She married the king. In this poem her sons by King Jónakr are sacrificed in an attempt to avenge Svanhild's death on King Jormunrekk: this theme from old Gothic legend had been touched on already by Jordanes (sixth century). Their fall leaves Guthrún utterly bereaved and unwilling to live longer.

Of the two lays dealing with this matter, "The Lay of Hamthir" and "Guthrún's Lament," the former is unquestionably the older and more original. However here as elsewhere, the order of the *Codex Regius* is followed, an order which is advantageous also by reason of the Introductory Prose.

After reiterating, in a somewhat modified form, the first stanzas of the older lay, the poet gives us lonely Guthrún's lament before the self-immolation which her rival, Brynhild, had suggested to her after Sigurth's death.² Indeed, one is tempted to regard the "Lament" as an elaboration of the hint there given.

In its essence the poem is a biographic monologue (like "Guðrúnarkviða" I, II, "Helreið Brynhildar," and "Oddrúnargrátr"), not devoid of lyrical power and not at all an "incitation." In fact it seems to presuppose the action of "Hamðismál." The break between the tenderly elegiac portion and the first stanzas, whose spirit is that of the fiery "Hamðismál," is unmistakable. Toward the end, a reminiscence of the Sweet William motif of "The Second Lay of Helgi" appears. These beautiful stanzas are, to be sure, by some scholars considered to have originally belonged to some other poem about Sigurth.

The measure of the lay is *fornyrðislag*. It is generally referred to the eleventh century, and was most likely composed in Iceland. The *Volsunga saga*, Chap. 41, gives a close paraphrase of it.

When she had slain Atli, Guthrún went down to the sea to drown herself, but she could not sink. She floated across the bay to the land of King Jónakr.³ He took her to wife, and their sons were Sorli, Erp,⁴ and Hamthir. There was also fostered Svanhild,⁵ her daughter by Sigurth. Svanhild was given in marriage to King Jormunrekk⁶ the Mighty. Bikka was his coun-

¹ The title of the original means "Guthrún's Incitement." This, however, has reference only to the introductory stanzas, and not to the body of the poem, which is essentially a "lament."

² "Sigurðarkviða h.ö. skamma," St. 60.

³ His name is either Slavic, and his lands hence across the Baltic, or else a corruption of Odoacher, the Germanic ruler of Italy during the fifth century.

⁴ According to "Hamðismál" St. 14, and the indirect evidence of the lay itself, which has the dual form in Guthrún's address to her sons, Erp was Jónakr's son by another woman. His name signifies "the Brownish One." The names of his half brothers are of doubtful meaning.

⁵ "(She who fights) in Swan Garment."

⁶ Historically, Ermanarich, King of the Ostrogoths in the fourth century.

ciflor: it was he who led on Randvér, the king's son, to wish to wed her himself. This, Bikki told the king. He had Randvér hanged on the gallows and Svanhild killed under the hoofs of horses.⁷ But when Guthrún heard of this she spake to her sons (as is told here).

1. Wickedest words, most woe-bringing,
out of hate-filled heart heard I spoken
when, unflinching, egged to slaughter
Guthrún her sons with grim speeches.
2. "Why sit ye still and sleep through life,
nor loathe to speak light-hearted words,
when Jormunrekk your young sister,
her, Svanhild hight, had by horses trampled."⁸
3. "Ye are little like beloved Gunnar,
nor like to Hogni's stout heart is yours:
your sister's slayer would ye seek forthwith
if bold ye were like my brothers twain,
or if hardy you were like the Hunnish kings."⁹
4. Said then Hamthir, the hardy-minded.
"Not so highly thought'st thou of Hogni's deed
when from sleep they waked Sigurth, thy spouse:¹⁰
with blood was thy bluish white bed linen reddened
from grievous gashes, in his gore as he lay.

⁷ According to the more detailed account of the *Völunga saga*, Chap. 40, and similarly in "Skaldskaparmál," Chap. 39, Randvér and Bikki had been sent to Jónakr to sue for Svanhild's hand. On their return journey the king's son follows Bikki's false counsel and makes love to her. It is returned. They are subsequently betrayed by Bikki. Before mounting the gallows, Randvér plucks a hawk of all his feathers and sends him to his father. The King understands from this token that by the deed he will be shorn of honor as the bird is of feathers and orders his son taken off the gallows, but too late. Whereupon, again instigated by Bikki, the king's wrath turns on Svanhild as the origin of his dishonor. "Then she was bound in the castle gate and horses driven over her. But when she opened her eyes the horses dared not tread on her. When Bikki saw this he said that a sack should be drawn over her head, and so was done, and then she lost her life."

⁸ The Translator has omitted two lines here which are identical with "Hamðismál," St. 5, L. 3-4.

⁹ That is, the race of Sigurth.

¹⁰ See "Brut af Sigurðarkviðu," Concluding Prose, and "Sigurðarkviða hin skamma," Sts. 22 ff.

5. "Bitterly didst thou thy brethren avenge,
for thyself most sadly, when thy sons didst murder;¹¹
with the youths could we Jormunrekk kill—
our sister's slayer— of the same mind all.

6. "The helmets¹² bring of the Hunnish kings—
hast whetted us to hateful strife."

7. Laughing, Guthrún to the garner wended,
and kingly crests she from coffers chose,
and broad byrnie brought to her sons
the hardy heroes their horses mounted.

8. Then said Hamthir the high-minded:
"So will wend hither to his mother's hall
the god-of-spears,¹³ in Gothland¹⁴ slain,
that for all of us thou mayst arvel drink:
for Svanhild, our sister, and thy sons also."

9. Weeping, Guthrún, Gjúki's daughter,
sate her sadly beside the hall
with tear-wet cheeks, to tell her sorrow,
her weary tale, in many a way.

10. "Three homes knew I, three hearth fires;
was I brought to the hall of husbands three;
matchless 'mong men was to me Sigurth—
he whom murdered Hogni and Gunnar.

11. "More woeful wife,¹⁵ ween I, never lived,
(nor was ever wight in the world thus wronged),¹⁶
but sadder still seemed it to me
when the athelings to Atli gave me.

¹¹ Her sons by Atli, Erp and Eitil, slain by her to avenge the death of the Niflungs. See Sts 11–12 below, 'Atlaeyða,' Sts 37 ff, and 'Atlamið,' Sts 74 ff

¹² In the original, "precious things" ("bearlooms"?).

¹³ Kenning for 'warrior'—he himself. He foresees his own death.

¹⁴ Here, for Jormunrekk's dominions.

¹⁵ Conjectural.

¹⁶ Supplied after Bugge's suggestion.

12. "The keen-eyed youths¹⁷ I called to me
to wreak my wrath I wrought it thus:
I hewed off the heads of the Hniflung heirs.
13. "To the sea I wended, weary of life,
the hateful norms I hoped to thwart.¹⁸
tossed me, not drowned, the tow'ring billows,
on land me lifted, to live on doomed.
14. "The bed I mounted— had better fate hoped—
once more mated, with a mighty king.¹⁹
I issue bore, as heirs twain sons,
as heirs twain sons to the atheling.
15. "About Svanhild seated sate her bondmaids,
whom of all my children I cherished most.
of hue whiter, my halls within,
than bright sunbeams were Svanhild's brows.
16. "In gold I arrayed her and goodly cloths,
ere that to Gothland I gave her away.
17. "The saddest this of my sorrows all,
when horses' feet the fair hair trod
on Svanhild's head, besmurfed in mire.
18. "But sorest this,²⁰ when my Sigurth they
did murder foully, fey, in my bed,
but bitterest this, when my brother Gunnar
the glittering snakes slavered over.
19. "But hardest this, when to the heart
of hardy Hogni hewed the king's men.
I called to mind many sorrows—
(why should I bide to bear still more?)²¹

¹⁷ Erp and Eitil. See 'Atlakviða,' Sts. 39 ff., and 'Atlamál,' Sts. 71 ff.

¹⁸ By cutting short the life allotted to her by them (conjectural)

¹⁹ Jónakr

²⁰ A crescendo of comparison is scarcely intended in Stanzas 17-19

²¹ Supplied after Bugge's suggestion.

- 20 "Bridle, Sigurth, the black hued steed,
let the fleet footed horse hitherward run:
here sitteth with me nor son's wife nor daughter
to give Guthrún golden trinkets.²²
21. "To mind call thou what to me didst say,
the time we, Sigurth, sate together
that from Hei, hero, would'st hither wend,
as would I to thee out of the world.
22. "Raise up, ye earls, the oaken heap,
under heaven let it the highest be,
that fire may burn the hate-filled breast's
carks and cares, and quell all sorrows.
23. "May it lighten your lot, ye earls,
and ye, noble women, your woe also,
to have hearkened to the harrowing tale
(of Guthrún's sorrows, Gjúki's daughter)."²³

²² She is utterly alone now, foreseeing the death of her last begotten sons, with neither kinsman nor kinswoman to comfort her. See "Hamðismál," Sts 24 ff.

²³ Supplied after Gröndvíg's suggestion.

The Lay of Hamþir

Hamðismál (hín fornu)

"The Lay of Hamþir" enjoys the sad distinction of having been handed down in a more fragmentary condition than any other of the longer Eddic lays. A number of stanzas are certainly missing, others clearly interpolated, and still other under suspicion. And the genuine material left has needed much surgery and sympathetic treatment to make it at all intelligible. Nevertheless, enough is discernible to recognize that it brought the great Eddic cycle of heroic songs to a worthy, as well as a logical, conclusion. In its original form it must have been a masterpiece of dramatic construction, with every episode furthering the action of the poem.

As it happens, 'Hamðismál' is also the one poem in the Collection which unquestionably goes back to recorded history. The Gothic historian Jordanes (sixth century A.D.) in his *Getica* reports that Hermanaricus, King of the Ostrogoths, had a woman by the name of Sunilda bound to wild horses and torn to pieces because of the treachery of her husband, and that in revenge therefor her two brothers, Sarus and Ammias, fell upon him and wounded him. Legend, we may suppose, explained the king's otherwise inexplicable, cruel deed as one done in a jealous rage, it made Sunilda his wife and invented the figure of his son Randvér, who seduced her and was hanged by the king. Connection with the Burgundian cycle of legends was effected, presumably in the North, by making Svanhild the daughter of Guthrún by Sigurðr.

As pointed out above, several stanzas of "Guthrún's Lament" seem to have originally belonged to this lay and are fairly considered in this connection. As a whole, they and the following stanzas breathe a sinister power equal to the best in Eddic poetry: the unwilling brothers dashing away to their doom—snorting with rage, their mother's wild laugh yet ringing in their ears—a doom which they seal by venting their wrath on their half brother Erp. And the scenes in Jormunrekk's hall, however fragmentary, are full of energy and passion.

The measure is, variously, *maðabattir* and *fornyrðislag*, which, in itself, constitutes a sufficient reason for considering the lay as it stands a composite of two or more older fragmentary poems. That another lay existed seems to follow from the fact that the *Völunga saga* (Chap. 42) paraphrases only the *fornyrðislag* stanzas (quoting St. 28, ll. 1-2), and none of the *maðabattir* stanzas from which, indeed, the version of the saga differs considerably.

The origin of the lay is sought, with little conclusiveness, in Norway. Both vocabulary and style point to the tenth century or earlier. The skald Bragi (early ninth century) devotes four stanzas of his *Ragnersdrápa* to the attack and slaying of Jormunrekk by Hamþir and Sorli, but it is impossible to decide which of the two poems is the earlier.

- | | |
|---------------------|------------------------------------|
| 1. [Sorrowful deeds | the dayspring saw, |
| unwelcome dawn, | the álf folk's grief, ¹ |
| thus early morn | the ills of men |
| and every sorrow | and sadness quickens.] |

¹ However, dawn is the grief only of the swart álf—the dwarfs—and of the giants whom it transforms into stone. Indeed, the sun is called 'fair wheel' by the álf ("Alvíssmál," St. 16). The whole stanza is generally regarded as spurious.

2. 'Twas not but now, nor newly, either,
but ages ago, time out of mind,
[of all things older than any, this,]^a
when Guthrún egged on, Gjúki's daughter,
her young sons to avenge Svanhild the fair:

3. "A sister had ye, was she Svanhild hight;
her Jormunrekk in wrath had trampled
by white and black steeds, on highroad faring,
by grey, war-hardened Gothic horses.

4. "Ye alone are left of my lordly strain;
but not keen are ye as those kings of yore.^b
(Ye are little like beloved Gunnar
or Hogni, his brother, bear-hard in mind.)^c

5. "On earth I am lonely like to asp in holt,^d
amidst foes unfriended like fir stripped of boughs,
of gladness bereft as the greenwood of leaves
when the waster-of twigs^e on a warm day cometh."

6. Said then Hamthir, the hardy-minded:
"Not so highly thought'st thou of Hogni's deed
when from sleep they waked Sigurth, thy husband
on thy bed wert seated,— but his slayers laughed.

7. "With blood was thy blaish-white bed linen reddened—
by skilled hands woven in his wounds as he lay.
By the side of Sigurth thou sat'st when he died,
no glee thee gladdened— thus Gunnar willed it.

8. "When thou ended Etil's, and Erp's life too,
thou would'st harm Atli, but didst harm more thyself;

^a This absurd line must be interpolated

^b A difficult line

^c Supplied after Grundtvig's suggestion from the similar third stanza of "Guðrúnarhvöt."

^d Of evergreen trees (?). Compare with "Hívamál," St. 30.

^e Kenning for "fire." Compare with "Völuspá," St. 51.

so ought each one work ill on his foe
with slaughterous sword that himself he harm not."⁷

9. Said then Sorli with seemly wisdom:
"Not yet wearied are ye of words, meseemeth:
with our mother I wish not idle words to bandy;
whate'er cravest, Guthrún, but will bring thee grief?

10. "Didst bewail thy brethren and both thy dear sons,
thy trusted kinsmen, betrayed foully:
shalt thou us, Guthrún, eke bewail now;
we sit fey on our horses, and afar we shall die."⁸

11. *Said the highborn lady, before the heroes standing
the slim-fingered one, to her sons speaking:
"Are your lives at stake if ye list not to me:
how could two men else ten hundred Goths
strike down and fetter in their stronghold alone?"¹⁰

12. Then rashly rode they, with wrath snorting,
(Sorli and Hamthir, the sons of Guthrún,) ¹¹
frowardly fared over fells cloud-dripping,
on their Hunnish horses, their harm to avenge.

13. ¹²On the way found they their wily brother.

(*Hamthir said:*)

"This brownish bastard will bring us help?"

14. Answered them Erp, of another born:
"Full quickly I come to my kinsmen's help,

⁷ It is precisely Guthrún's tragic fate that she may not ever heed this counsel. See "Guðrún-arkviða" II, St. 10.

⁸ Stanzas 6-8 of "Guðrúnarnýgg" most likely contain material originally from "Hamðismál."

⁹ This stanza is transposed here, following Grundtvig and Bugge, from its position in the original after St. 23. Its text is badly mutilated, and the translation hence largely conjectural.

¹⁰ As they can now, in their charmed armor: the *Völunga saga*, Chap. 42, tells how Guthrún gave her sons armor impenetrable to iron, but bade them not to damage it by stones and other large matter as else it were their death.

¹¹ Supplied after Grundtvig's suggestion.

¹² The order of Sts. 13-16 is changed, following Grundtvig and Bugge.

as one hand hastens to help the other,
(or one foot fain would its fellow help.)"¹³

(*Hamthar said:*)

15. "Scarce could one foot its fellow help,
or one hand hasten to help the other!"

16. Said Erp these words as on they fared—
high on horseback the hero sate—
"I reckon not to show the road to a craven."
A brazen bastard they called their brother.¹⁴

17. From the sheaths they drew their sharp swords forth,
the gleaming wound-gashers, to gladden Hel;
the twain overthrew a third of their strength
when they struck down to earth young Erp, their brother.¹⁵

18. Their fur cloaks they shook and fastened their swords,
in silken sarks¹⁶ then themselves arrayed.

19. Still further they fared on their fateful path,
till their sister's stepson¹⁷ they saw on the gallows,
the wind-cold wolf-tree,¹⁸ to the west of the castle,
by the cranes' food¹⁹ becrept — uncouth was that sight.

¹³ Supplied by Gering.

¹⁴ Their half brother Erp, the "Brownish One."

¹⁵ The *Völunga saga*, Chap. 42, continues:

"Then they went on their way, and but a little while after, Hamthar slipped and put his hand out and said: 'Erp may have said sooth—I would have fallen if my hand had not steadied me.' Soon after, Sorli stumbled, but put forth his foot and thus steadied himself. He said: 'I would have fallen now if both my feet had not steadied me.' Then both said that they had done ill by their brother."

¹⁶ They have arrived in the confines of Jormunrekk's castle and now change their garments, arraying themselves in the magic (silken) armor.

¹⁷ Randver: he is called thus in Saxo, *Gesta Danorum*, which also tells this story. Here the original has "sister's son," which is quite in keeping with the Old Norse way of thinking; he is Svanhild's stepson as the son of her husband.

¹⁸ Kenning for "gallows." "Wolf" was the designation of outlaws who had been proscribed and who were hanged wherever seized.

¹⁹ Kenning for "serpent." Doubtful.

20. There was glee in the hall, ale-gay the throng,
and the horses' hoofbeats they heard not at all,
ere a hero stouthearted his horn did blow
(the tidings to tell of the twain coming).²⁰
21. Went then to warn the wassailing king
of the helm-clad twain on horseback seen.
"Be on guard now, ye Goths, wend they grimly hither,
the mighty kinsmen of the maid ye trod down."
22. Chuckling, Jormunrekk his chin-beard stroked,
with wine wanton he welcomed the fray,²¹
shook his dark locks, at his white shield²² looked,
in his hand upheld the horn all golden.
23. "Most happy were I if behold I might
Hamthir and Sorli my hall within:
bind them would I with bowstrings long,
the good sons of Guthrún on gallows fasten."
24. There rose outcry in hall, alecups were shattered
.....
in the blood they lay from the breasts of Goths.²³
25. Then said Hamthir the hardy-minded
"Thou didst wish, Jormunrekk, that we should come;
your feet you see into the fire hurled,
and both your hands²⁴ into the hot flames²⁵ thrown."

²⁰ Supplied after Grundtvig's suggestion.

²¹ Conjectural.

²² Here probably not the white shield of peace (*Helgakviða Hundingsbana* I, St. 33, Note 42) but a shield made of the white wood of the linden tree.

²³ In Stanza 4 of the skald Bragi's *Ragnarsdrápa* (ninth century) Jormunrekk is described as falling prone into the ale on the floor with which is mixed his own blood.

²⁴ According to the account of "Skíldskaparmál," Chap. 39, Guthrún advised them to attack Jormunrekk at night in his bed "was Sorli and Hamthir to hew off his hands and feet, but Erp his head." They follow her advice, but Erp is lacking at the critical moment to perform his share.

²⁵ The (ever blazing) hearth fire in the middle of the hall. See "*Rígsþula*," St. 2, Note 4, and "*Atlakviða*," St. 1, Note 1. The two last lines translated after Neckel's conjectural restoration.

- 26 Then roared the king,²⁰ akin to gods,
bold in his byrnie, as a bear would roar:
"Cast stones, ye men, as steel will bite not,
nor iron swords, on the sons of Jónakr."

(*Sorli said:*)

27. "Ill didst thou, brother, to ope that bag:²¹
from wordy bag oft cometh baleful speech;
thou art hardy, Hamthir, but a hotspur ever:
much wanteth he who witless is."

(*Hamthir said:*)

- 28 "Off were his head if Ecp lived still,
our warlike brother, on the way whom we slew,
the stouthearted hero whom hateful norms
egged us to kill, who ought have been hallowed."²²

29. "[Not should we, ween I, be of wolfish kind,
nor seek to slay one another
like the wolfs of the waste, wild and greedy,
that howl in the hills.]"²³

- 30 "Well we have fought and felled many Goths,
stand on athelings slain like eagles on tree;
glorious we die, whether today or tomorrow:
lives till night no man when the norms have spoken."

31. There fell Sorli, slain at the gable,
at the hall's hindwall stooped Hamthir then.

This song is called "The Old Lay of Hamthir."

²⁰ In the *Völunga saga*, Chap. 42, it is Óðin who gives the counsel to stone the brothers.

²¹ Thy mouth (Compare with "Hávamál," St. 134) Is a stanza lacking here in which Hamthir had taunted the king with their invulnerability to iron?

²² As their half brother and thus being of their own kin, he ought to have been inviolable.

²³ This stanza in *Ljóðabáttr* and with adhortative content is generally supposed to be an interpolation.

The Catalogue of Dwarfs

(Dvergatal)

from "Völuspá," Stanzas 9-16

9. Then gathered together the gods for counsel,
the holy hosts, and held converse:
who the deep-dwelling dwarfs was to make
of Brimir's blood and Bláin's¹ bones.
10. Mótsognir rose, mightiest ruler
of the kin of dwarfs, but Durin next;
molded many manlike bodies
the dwarfs under earth, as Durin bade them.
11. Nýi and Nithi,² Northri and Suthri,
Austri and Vestri,² Althjóf, Dvalin,
Nár and Náin, Níping, Dáin,
Bífur, Bofur, Bombur, Nóri,
An and Onar, Ái, Mjóthvitnir.
12. Veig and Gandálf, Vindálf, Thráin,
Thekk and Thorin, Thrór, Vit, and Lit,
Nár and Regin, Nýráth and Ráthsvith;
now is reckoned the roster of dwarfs.
13. Fíli, Kíli, Fundin, Náli,
Heptafíli, Hanar, Svíur,
Frár, Hornbori, Fræg and Lóni,
Aurvang, Jari, Eikinskjalði.

¹ Two giants. The meaning of a number of names in this *þula* or rímarole, is uncertain; that of others, quite obvious. Most seem to refer to the nether world of death, cold, dissolution; a few, to natural phenomena and to the skill for which the dwarfs were known. It will be noted that some names are applied also to other beings—gods, giants, and men—mentioned in the Collection.

² Waxing and Waning Moon.

³ North, South, East, and West.

14. The dwarfs I tell now in Dvalin's host,
down to Lofar— for listening wights—
they who hied them from halls of stone
over sedgy shores to sandy plains.*
15. There was Draupnir and Dólgthrasir,
Hár and Haugspori, Hlévang, Glói,
Skirvir, Virvir, Skafith, Ai,
Alf and Yngvi, Eikinskjaldi,
16. Fjalar and Frosti, Finn and Gunnar.
Will ever be known, while earth doth last,
the line of dwarfs to Lofar down.

* Conjectural

GUIDE TO PRONUNCIATION

Note that all names are stressed on the first syllable.

The acute serves to mark long vowels (for example: *Súgrún*).

Vowels

a as in "artistic"

á as in "father"

e as in "men"

é as in German *See*

i as in "it"

í as in "ravine"

o as in "omit"

ó as in "ore"

ø as in "not"

u as in "would"

ú as in "rule"

æ as in "hair," or French *bête*

œ as in "slur"

y as in French *une*, German *Hütte*

ʃ as in French *jar*, German *Tär*

au as in "house"

ei as in French *paysan*

ey as in French *oest*

Note: *y* before a vowel is semivocalic. Thus *Gþíki* is pronounced with the same glide vowel we have in "few."

Consonants

g is always pronounced as in "go" (except *ng*, which is as in "long") It is never pronounced as in "grant."

s is always voiceless as in "sing," never voiced as in "wise."

h before a consonant is pronounced as in "where."

þ is a voiceless *tb* as in "thin", *ð* is the corresponding voiced sound as in "father."

GLOSSARY

- Ásir*—One group of Norse gods
á—grandfather
alf—elf
angie—fish hook
arvel—"inheritance ale", funeral feast
Ás [pl. *ásir*]-a god
atheling—a noble, prince
ey—always
to baut—to give feed to
bale—evil, woe, harm
bane—death
baneful—deadly
banesman—slayer
barrow—burial mound
bast—woody fiber in plants used for binding
beilike—very likely
berserk(er)—warrior of unnatural strength and fury
to beshrew—to curse
besprent—sprinkled
bestead [adv.]—placed in peril, beset
to betide, betid—to happen
to boot—to remedy, to benefit
brand—sword blade
breeks—breeches
to busk—to array, dress, get ready
byrne—coat of mail
cark—trouble
carl—freeman
chthonic—relating to gods and spirits of the netherworld
daysman—arbitrator, mediator
digit, bedight—dressed, arrayed
dlur—female guardian spirits
to doom—to judge
doughty—valiant, brave
draughts—checkers
edda—grandmother
eitsoon—forthwith
einherjar—warriors who gather in Valholl
erst—first, former
erstwhile—long ago
etun—giant
fain—glad, gladly
fane—temple
feil [n.]—mountain
fell [adj.]—cruel, fierce
to fester—to rankle, suppurate
fey—doomed to die
to flier—to laugh, mock, deride
flyting [n.]—a wrangling, a scolding match
fornyrðeslag—"old lore metre," a stanza in 8 half-lines
fylgia—female tutelary spirit who accompanies each person
galdrslag—"magic measure"
to gang—to go
garth—a yard, enclosure
gnomic—containing maxims, aphoristic
to greet—to weep
guerdon—reward
hættir—metres
hap—good luck, prosperity
hestatal—"enumeration of synonyms"
hight—called, named
hind [n.]—a rustic
hoar—white or light gray, cold
hopfuðstafs—main-stave, alliterating initial sound in the second half-line
bolt—woods, copse
howe—hill, burial mound
i-blent—blended
kenning—a metaphorical expression
leech—physician
leman—sweetheart, mistress, spouse
lesing—a lie or lies, falsehood
to let—to prevent, discourage
lif—dear, pleasing, agreeable
liege—a vassal
liege lord—a ruler
to list—to desire
ljóðaháttir—"song (or magic) metre," stanza of two symmetrical half stanzas each made up of a *fornyrðislag* line followed by a full-line without a caesura.
louver—opening in the roof to supply light and ventilation
mainsworn—perjured
málsháttir—"speech metre"
mannjafnaðir—matching of men against one another with respect to accomplishments and prowess
mead—a drink made of fermented honey
meed—reward
meet—fit, proper
micke—large, great

- Mithgarth—the world of men
 midden—dung hill, refuse heap
 to moot—to argue, debate, discuss
 must [n.]—the juice of fruit before fermentation
 nafnaþulur [pl.]—sigmarole
 nahtless—none the less
 Nauth (𐌺)—the rune for "n," standing for "need"
 ness—a promontory, a cape or headland
 noth—a fate goddess
 quean—a woman
 quern—hand mill
 to reck—to care about
 rede—advice, counsel
 rost—a league
 runes—characters used by early Germanic tribes for written communication
 sallow—a species of willow
 sark—shirt, kirtle
 scar—skerry, cliff
 senna—a quarrel, flying
 sib—kindred, kinsmen
 stafr—staves, alliterating initial sounds
 stafnbú—forecastleman
 staðlar—"props," alliterations in the half-line
 thews [pl.]—physical strength
 thewful—strong, mighty
 Thing—assembly
 to thole—to endure, suffer
 thorp—village
 thrall—slave
 thul—sage, bard
 þula—a rigmorle
 thurs—giant; the rune Þ
 tooth-fee—present given a child on the appearance of its first tooth
 torque—collar consisting of a twisted narrow band of precious metal
 troll—(misshapen) giant
 udal land—an allodrum, freehold
 valkyries—handmaidens of Oðin who hover over the battlefield and conduct the slain warriors to Valholl
 vísubelmung—half-stanza
 wain—wagon
 wassail—a festivity with drinking of healths
 weal—welfare, well-being
 weeds [pl.]—garments
 to ween—to expect, believe
 weird [n.]—destiny, fate
 welken—heavens
 to wend—to go
 weregild—money payment for taking a life
 to whet—to egg on, incite
 wight—a being
 to win—to labor at something
 to wit—to know (past tense wist)
 withal [adv.]—also, as well, besides
 withershins—in a direction contrary to the apparent course of the sun
 withy—willow twig used for binding
 wold—upland
 worm—dragon, serpent
 wur—*a drink in the process of fermentation*
 to wot—to know
 wrath—spirit, ghost
 to wreak—to avenge, take revenge
 yare—quickly, soon

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Index and List of Names

An attempt has been made in this list to provide an identification for all names which might provide problems for the reader. Further information can be obtained by referring to the listed pages. If the text or notes contain special discussion of a character, the page number for that discussion has been italicized.

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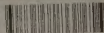


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